Television/RadioAge

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SENATE UNIT

Fairness doctrine a top priority as Inouye ascends/42

HOUSE UNIT

Markey surfaces at helm as unknown quantity/44

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Television/RadioAge

March 30, 1987

Volume XXXIII, No. 18

FCC: YEARS OF TRANSITION

It may be back to square one on compulsory licensing, trafficking rule repeal

Patrick commission in new political arena 39

Hollings presence overshadows Inouye chairmanship

Fairness doctrine tops Senate unit list 42

Tauke, Tauzin keep working in broadcasters' corner

Markey surfaces at House unit helm

Association sheds arrogance, changes its image

NAB's Fritts learns the hard way

48

44

KTLA TURNS 40

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Diversity key to success
Building national news reputation

A3 A34

A50

Leading category advertisers 138, 144, 146

Perspectives on TV commercial zapping 145

DEPARTMENTS

- 10 Publisher's Letter
- 12 News About News
- 14 Letters
- 18 Sidelights
- 22 Tele-Scope
- 26 TV Business
 - Barometer
- 28 International Report

- 30 Cable Report
- 32 Radio Report
- 34 Radio Business
 Barometer
- 117 Spot Report
- 121 Buyer's Opinion!
- 123 Media
 - Professionals

- 125 Viewpoints
- 126 Programming/ Production
- 131 Commercials
- 134 Wall Street
 Report
- 149 In the Picture
- 153 Inside the FCC

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Publisher S. J. Paul

Executive Vice President Lee Sheridan

Editorial

Vice President & Editor
Sanford Josephson
Vice President & Executive Editor
Alfred J. Jaffe
Managing Editor
Edmond M. Rosenthall
Associate Editors
Robert Sobel, George Swisshelm,
Les Luchter
Contributing Editors
Dan Rustin
Europe: Pat Hawker

Washington

Howard Fields 716 S. Wayne St. Arlington, VA 22204, (703) 521-4187

London

Irwin Margolis, Managing Director Sally Mann, Associate Editor International Division Commerce House, 6 London Street London, W2 1HR, England 01-402-0919

Advertising

Vice President & Sales Director:
Mort Miller
Sales Representatives
Marguerite Blaise,
William J. Mathews
Production Director
Marvin Rabach
Circulation/Marketing Director
Brad Pfaff
Marketing Coordinator
Anne Hoey
Business Office
Marjorie Bloem

West Coast Office

Jim T. Moore, Sales Account Executive Paul Wilner, West Coast Correspondent 1607 El Centro, Suite 25 Hollywood, CA 90028 (213) 464-3552

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Publisher's Letter

Patrick's experience will help him understand the industry's nuances

The old order changeth.

FCC chairman Mark Fowler moves on. Young (35) Dennis Patrick moves in. The administrative style of the commission will certainly undergo a transition.

Fowler followed the mandate of the administration, which is now trying to reassert its grip on the nation's leadership. Interestingly enough, Patrick is extending the olive branch to the communications leaders on Capitol Hill, as our Washington editor Howard Fields points out in the lead story on page 39.

Patrick has already sent signals that in a changing, volatile industry such as the broadcast business, changes of some of the traffic rules may be necessary to avoid chaos. At the same time, the absence of government interference remains as much a buzzword as public service.

Patrick has already declared himself to be opposed to the compulsory license, feeling that the cable industry enjoys an unfair advantage as a result of the 1976 copyright act. He also understands the issues involved in syndicated exclusivity.

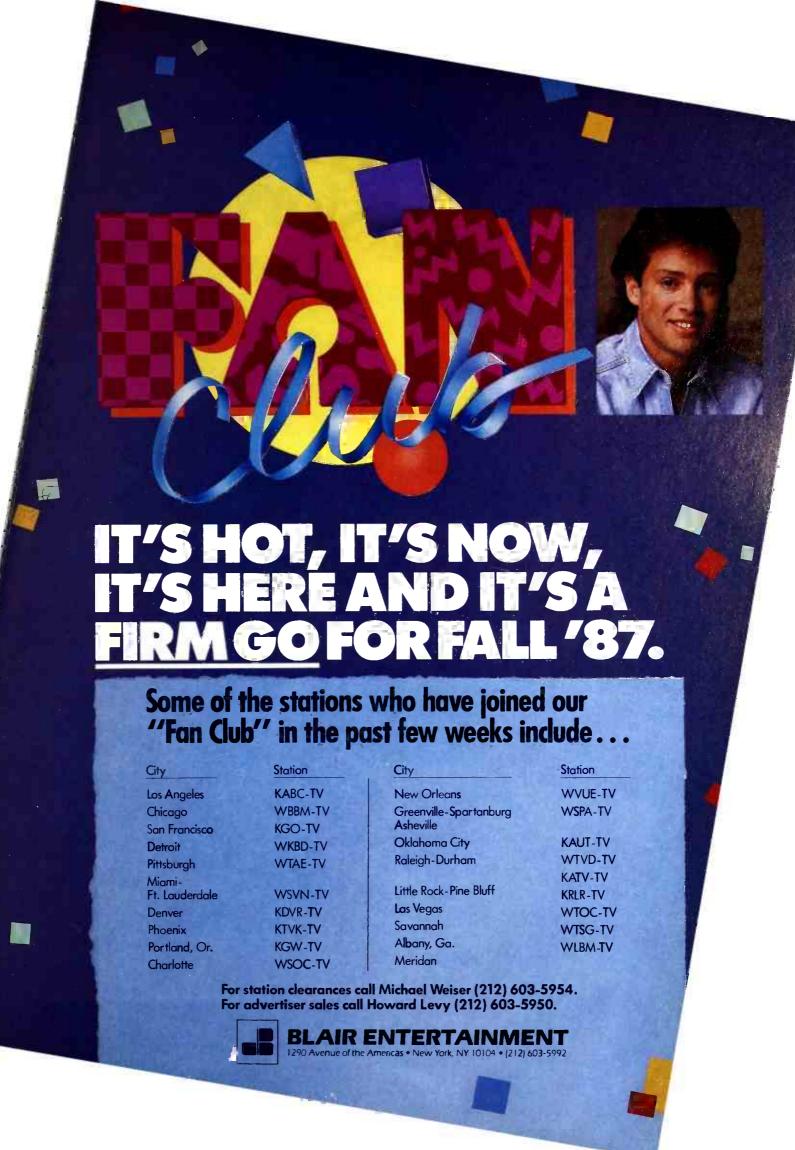
But since the FCC does not have the authority to do away with the compulsory license, he has asked Congress to do so. At the same time, he and his fellow commissioners will approve a study of the issue, and to take another look at the syndication exclusivity regulation which was repealed in the FCC in 1980.

Patrick comes to the FCC with four years of experience on the commission, which his predecessor did not have. As a result he understands many of the sophisticated nuances of the broadcast business that only experience imparts.

Knows syndication. The new chairman has a knowledgeable perspective of the syndication business. He understands the viability of syndication, and its importance in the marketplace. According to a TV/RADIO AGE survey last January, syndication is now a \$1.3 billion business. Next year, this figure is expected to increase to almost \$2 billion. Therefore, any regulatory issue involving syndication is a major one, whether it be the financial interest rule, primetime access or exclusivity. Dennis fully understands this. He knows he needs the cooperation of the Congress. He also needs the support of the other commissioners as well as the underpinnings of the Mass Media Bureau.

From a regulatory standpoint this may well be the most important commission that has sat in Washington in several years. As in any government bureau, the pendulum is always in motion. As Commissioner Mimi Dawson has said, the FCC must sit down and "refashion new rules for general application." It will be an interesting few years at 1919 M Street.

Ary Paul



Three thousand miles isn't covering a local story about



too far to go when you're courage.



The cold, harsh waters of the English Channel welcome no one, especially the weak of heart.

The channel has not been kind to those who've tried to conquer it. For months, a graduate student at Philadelphia's Temple University, paraplegic Jim McGowen trained for and dreamt of that challenge.

His heart was brave.

And although the waters eventually won, Jim's desire remains on the shore to welcome the courageous who follow.

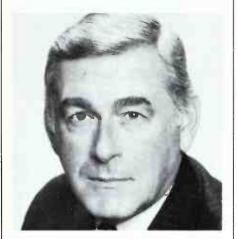
Jim McGowen's story was important to all. That's why KYW-TV's Eyewitness News was there.

KYW-TV 3 W

.News about news...News about news...News a out news...News about news...News about new

Tv news dominance accelerating: Roper

Television's dominance as a news medium has accelerated since 1984 to the point where half of the American public cite TV as their only source of news—and only 16 per cent say they use more than one source. This came to light in a new public opinion poll by the Roper Organization for the Television Information Office. Highlights of the findings were scheduled to be presented Sunday (March 29) by TIO director Robert Mulholland at the National Association of Broadcasters convention in Dallas.



The gap between TV and newspapers as an information source is the largest since TIO began conducting surveys in 1959, according to Robert Mullholland, TIO director.

The survey was based on approximately 2,000 personal interviews conducted nationwide with a cross-section of the population aged 18 and over. A similar survey in 1984 showed 46 per cent of the population getting their news from TV alone. Two decades ago, 46 per cent of Americans, vs. today's 16

per cent, got their news from more than one source, according to Mulholland.

Sixty-six per cent of those surveyed recently told Roper they rely mainly on TV for most of their news, while 36 per cent said newspapers and 14 per cent listed radio. Multiple answers were accepted. Mulholland pointed out that the 30-point margin between TV and newspapers is the largest since Roper began conducting the TIO surveys in 1959.

Credibility. A greater percentage than ever, 55 per cent, cited TV as the most credible news medium. Newspapers were second with 21 per cent, magazines were listed by 7 per cent, radio by 6 per cent, and 12 per cent answered "don't know."

Where newspapers historically have been relied on most for local election coverage, the recent survey gave TV a decisive lead—43 per cent to 33 per cent. And for seven of 10 other different types of local news, most people said they relied most on TV. The most decisive of these for TV was weather, 77 per cent, compared with 17 per cent for radio and 8 per cent for newspapers.

Newspapers were ahead of TV for economic/business news, information for minorities and entertainment events—the latter 50 per cent against TV's 27 per cent and radio's 13. Asked about the attributes of local TV news reporters, respondents leaned heavily toward the postive ones, such as: hardworking, 47 per cent; professional, 46 per cent; intelligent, 42; enthusiastic, 38; and fair/balanced reporting, 37. The most heavily mentioned negative characteristic was insensitive to people's feelings, 21 per cent; followed by too sensational, 19 per cent; biased, 16; too aggressive, 12; and not well informed, 9.

Early a.m. news to bow on Univision/SIN

The newest network entry into the early morning news competition is an Hispanic language newscast from the Univision-Spanish International Network. Called Noticiero Univision-Edición Matutina (Univision News Morning Edition), it will premiere April 6, airing weekdays from 7-7:30 a.m. EST over the web's 409 satellite-interconnected affiliates.

Anchors will be Jocelyne de Cárdenas and José Gray. De Cárdenas is the regular host on Mundo Latino, a news/

talk program on the network. Gray has been a Univision correspondent in New York.

The program will be broadcast from Miami with feeds emanating from Univision's news bureaus, located in Los Angeles, New York, Washington, San Antonio, San Salvador, London and Madrid.

Another new program, to bow on April 6 is *Ahora* (*Now*), a 4½-hour news magazine, to air from 7:30 a.m.-noon EST

Changing perception

In the current economic climate, radio news directors should think about how they market themselves. That, essentially, was the message delivered recently by Jim Farley, vice president, NBC Radio News, at a joint Radio-Television News Directors Association/Syracuse University conference.

Speaking about the potential resurgence of AM radio, Farley said the keys to an AM comeback are, "news, information, sports, talk and personality ra-



NBC's Jim Farley: "We've got to make the new station owners realize that the news people are unrealized assets, not liabilities awaiting the budget ax."

dio." Then, he offered some advice to his audience. "Today, you may call yourself a news director. Perhaps tomorrow you should call yourself a programmer. . an information programmer, but a programmer, nonetheless.

"Sure you're proud to be a news director," he continued, "and so am I. In fact, when we have openings at NBC Radio News, we invariably look for successful news directors. But there are a lot of new people in our industry, ranging from sleazy speculators to hungry entrepreneurs to ethical businesspeople who are just new to the business and who do not necessarily share the same values that you and I do. News people and news directors, in particular, represent the finest intellectual firepower at most radio stations.

"We've got to make the new station owners realize that the news people are unrealized assets, not liabilities awaiting the budget ax," he emphasized. "Market yourself as an information programmer—first, because it accurately describes what you do, and, second, because it seems to be more impressive in the minds of station owners, than the term you and I revere—news director."

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Sidelights

Engineering honor

Renville H. McMann, Jr., who was chosen to receive the Engineering Achievement Award of the National Association of Broadcasters has been close to the leading edge of broadcast technology from the very beginning of his career. In fact, he began his career working for Maj. Edwin H. Armstrong, the inventor of FM. Since that time, he's been awarded three Emmys and 37 patents related to broadcast engineering, including such key developments as the first "minicam" and a compatible high definition TV transmission system.

McMann spent much of his career working for CBS. In 1955, he joined CBS Laboratories, which later became the CBS Technology Center and which was recently shuttered and the property sold to Walden Books. When the eminent Dr. Peter Goldmark retired as president of the labs in 1972, McMann succeeded him. He moved to Thomson-CSF in 1975 as president, but rejoined CBS five years ago as vice president, advanced television research.



Renville H. McMann, Jr., is "quasi-retired", but is involved with "some TV projects" and FMX, the noise reduction system developed for stereo FM.

Now 59, McMann is "quasi-retired" but is involved with "some TV projects" and FMX, the noise-reduction system developed for stereo FM. The noise-reduction system, invented by Emil Torick, also formerly of the CBS tech center, and Tom Keller, senior vice president science and technology, at the National Association of Broadcasters is now being debugged.

While there have been stories in the trade press about problems with FMX,

McMann says that the problems have been licked. These revolved around multi-path distortion and noise in non-FMX FM receivers (FMX is compatible with existing FM receivers). McMann is a consultant on FMX matters and one of the investors in the product, which will be funded by CBS, the NAB and some other outside investors.

Also receiving McMann's attention these days is HDTV. He played a leading role in the development of a CBS high-definition system that was an integral part of the company's DBS application. The original description of the system in the DBS application was vague about many HDTV aspects, but in September, 1983, McMann and two colleagues at the tech center described it in some detail at a meeting of the Institute of Electrical and Electronic Engineers' Broadcast Group (see TV/RADIO AGE, November 21, 1983).

In being part of a DBS service, the CBS HDTV version was a transmission system—as opposed to a production system, such as the Japanese 1,125-line system, which CBS still supports. The CBS proposal for HDTV was a 1,050line, two-channel satellite system, one channel being a "compatible" channel, the other being an "augmentation" channel. The first channel would be receivable by a standard TV, 525-line set (with converter), the first and second with a 1,050-line HDTV/DBS receiver. There was also provision for an "enhanced," 525-line picture, requiring a special DBS receiver, since the compatible channel was transmitted via a timemultiplexed component signal (as was the augmentation channel), thus providing better color rendition.

CBS continued to work on the system and McMann says that the company was ready to spend a considerable sum on perfecting it before the expensive "buy-back" of CBS stock following Ted Turner's acquisition threat.

Chairs HDTV subgroup. McMann is intimately involved in HDTV currently as he chairs the HDTV subgroup of the Advanced Television Systems Committee. Whatever the result of broadcaster efforts to keep broadcast HDTV alive via the allocation of UHF channels, McMann feels that eventually HDTV will make it in the broadcast realm, rather than through a closed system, such as cassettes. "I wouldn't buy a \$2-3,000 set and then get my programming at a video store. I'd want it over-the-air, free." He believes broadcast HDTV will be kicked off in bars. "Once one bar gets it, they'll all get it."

In the meantime, he says, his ATSC subgroup, working with SMPTE on a production standard, is "starting" to assume that, despite the efforts of Eu-

ropeans to develop a compatible HDTV system (compatible with their 50-field standard), the 1,125-line system will hecome the de facto production standard. As for a transmission standard, the suhgroup is studying three different possibilities: (1) the Japanese MUSE system, which squeezes the 1,125-line system down from 30 to 8-9 MHz of bandwidth; (2) the compatible system developed by Dr. William E. Glenn of the New York Institute of Technology, which supplements the 6 MHz NTSC signal with additional material on a separate 3 MHz channel to form an HDTV picture in the home (with a TV set frame store, as in the MUSE transmission) and (3) a system developed by the Delray Group, a hightech R&D venture, which McMann says, is a system "vaguely related to MUSE."

Minicam role. Among McMann's proudest accomplishments is the development of the minicam back in the late '60s. He notes that CBS was the first to develop a true miniature camera. The portable, which still weighed around 40 pounds, McMann recalls, employed digital controls and Plumbicon tubes. It became the Philips PCP-90, won an Emmy and was used during the '68 political conventions.

McMann also earned a patent for a sequential color camera with scan converter used to bring back pictures from the moon. The prototype was built for NASA, and the cameras were manufactured by RCA and Westinghouse.

The former CBS engineering executive holds a number of patents related to signal processing, including audio processing, color TV processing, image enhancement, digital noise reduction for TV and a color corrector for TV cameras. The noise reduction and color correcting circuits also won him Emmys.

Radio Hall of Fame

ABC newsman Robert Trout, semi-retired and living in Madrid, Spain, doesn't make many personal appearances in the U.S. these days. But he's expected in Dallas today (March 30) for induction into the National Association of Broadcasters' Radio Hall of Fame. The Hall will also honor the late Gordon McLendon and Robert Todd Storz, both of whom were instrumental in developing the top 40 format.

Trout, a veteran of all three networks, has been a special contributing correspondent for ABC News since 1974, working on both the radio and TV sides. He began his radio life in 1931 at WSJV, Mount Vernon Hills, Va. (to become WTOP Washington), and spent most of his career at CBS. He's covered





Trout

McLendon

every presidential election and nominating convention since 1936—including co-anchoring TV coverage in 1964 with Roger Mudd; introduced President Roosevelt's "fireside chats," (even inventing that phrase itself); and covered the coronation of King George VI and the London blitz. Last July, Trout came to New York as part of the ABC team for Liberty Weekend. He thus became one of the few journalists to cover both the 50th and 100th birthdays of the Statue of Liberty.

Trout, who has most recently reported for ABC at the America's Cup and during an ensuing Asian trip, told TV/BADIO AGE from Spain that recent staff cuts at his alma mater CBS appear "pretty disastrous." He called the firing of Ike Pappas a "terrible thing" and noted sadly that George Herman "sort of left without much fanfare" during an earlier round of budget cuts.

Trout said the networks once considered it their obligation to inform the public, and blames FCC deregulation for the current situation. But he sees a bright note in local stations now "sending out teams to do things the networks would have balked at." While in Hong Kong, for instance, he saw WSB-TV Atlanta making a documentary.

Competing with TV. Storz's Mid-Continent Broadcasting Co. began playing mostly popular music on KOWH Omaha in 1949. He said he wanted to find a formula that would succeed in competition with network radio and the new television medium.

McLendon, meanwhile, honed that formula into perfection with his Liberty Broadcasting System, a cooperative network which paid a fixed monthly fee to 458 stations. By the 1960s, he also owned the country's largest chain of independent radio stations.

McLendon is also known as an innovator in play-by-play sports broadcasts and is credited with such firsts as production intros to newscasts, wide use of mobile news units and rating-based pay for disc jockeys.

'L.A. Law' contingent holds court

Nobody revealed the secret of the Venus Butterfly, but a sold-out crowd did get to see a repeat of the episode centering around the fabled sexual technique at the recent L.A. Law section of The Museum of Broadcasting's 4th Annual Television Festival in Los Angeles

Appearing before a sold-out crowd that turned out for a panel discussion at the County Museum of Art despite unseasonable rain were the show's cocreators Steven Bochco and Terry Louise Fisher, co-executive producer Gregory Hoblit, and actors Richard Dysart, Jill Eikenberry, Harry Hamlin and Michael Tucker. Susan Dey, to the audible disappointment of a few brokenhearted audience members, was nowhere in sight.

But the low-key Bochco and his colleagues gave an adoring audience, who seemed to preface every question with, "I don't usually watch much TV but..." their money's worth.

"I write all the sensitive stuff, and Terry does all the stuff about bestiality," Bochco offered in response to a representative question about how he makes his sensitive characters so very, er, sensitive and empathetic.

"You find that if you go out to dinner with one of the writers, and tell them something about your personal life, you're very likely to find it in an episode of the show," Eikenberry said. Her husband and co-star Tucker added jokingly, "One time Jill and I had dinner with Steven—I think it was in New York—and we described this wonderful sexual technique..."

In a more serious vein, Bochco estimated the show costs about \$1.5 million an episode, which he described as "moderately priced" by today's network television standards.

BPME retrospective 'swap and exchange'

Following in the wake of NATPE International, though for different reasons, the Broadcast Promotion and Marketing Executives organization will move its headquarters to Los Angeles in January.

This was revealed two weeks ago (March 16) by BPME president Judy Horan at a preview of a three-week retrospective of broadcast promotion materials held at the Museum of Broadcasting in New York. The retrospective signaled the beginning of a "swap and exchange" relationship between BPME and the museum, by which both parties can take advantage of each other's pool of material. However, the BPME's broadcast promotion matter at the retrospective, which covers print as well as on-air promos and were donated by the organization, represent the first time the museum has acquired such materials.

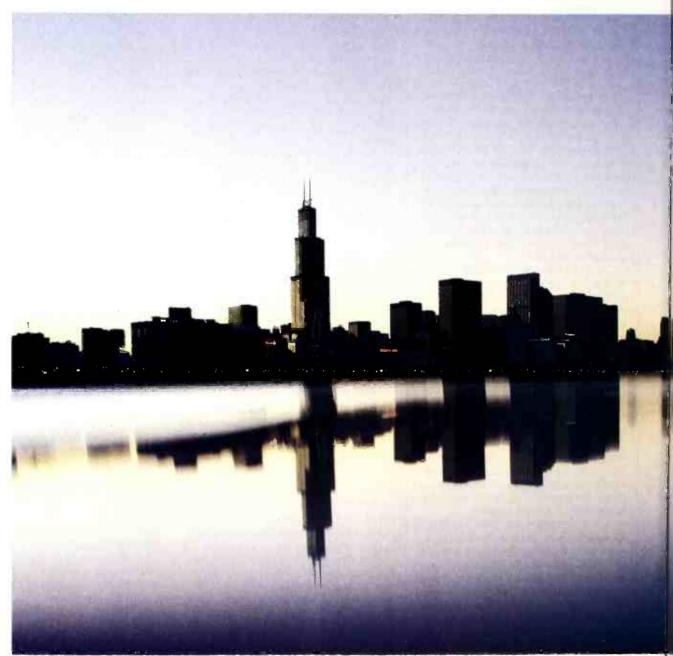
The new relationship between the two organizations provides for an annual retrospective and continuing donations of promotion material to the museum's collection. Also announced at the preview was the creation of the post of fulltime executive director. The BPME's administrative chores are currently being handled by Pat Evans in Lancaster, Pa., but Evans will retire in January. A search for someone to fill the new post is now going on.

The preview featured a film covering the history of broadcast promotion, including historically interesting spots and 15 years of TV network fall promos; the film was produced by Lynne Grasz of the Television Information Office. Appearing in person at the event was the "world's first" broadcast promotion director, 92-year-old Leo Rosenberg. He was the man who announced the Harding-Cox election returns on Westinghouse's KDKA Pittsburgh, an event now commonly described as the beginning of radio programming. Rosenberg is credited with inventing the title of promotion manager for radio stations and kicked off the profession by plugging Westinghouse products on



Shown at BPME retrospective at the Museum of Broadcasting is, l. to r., Judy Horan, organization president, promotion pioneer Leo Rosenberg and TIO's Lynne Grasz.

Things never looked better in



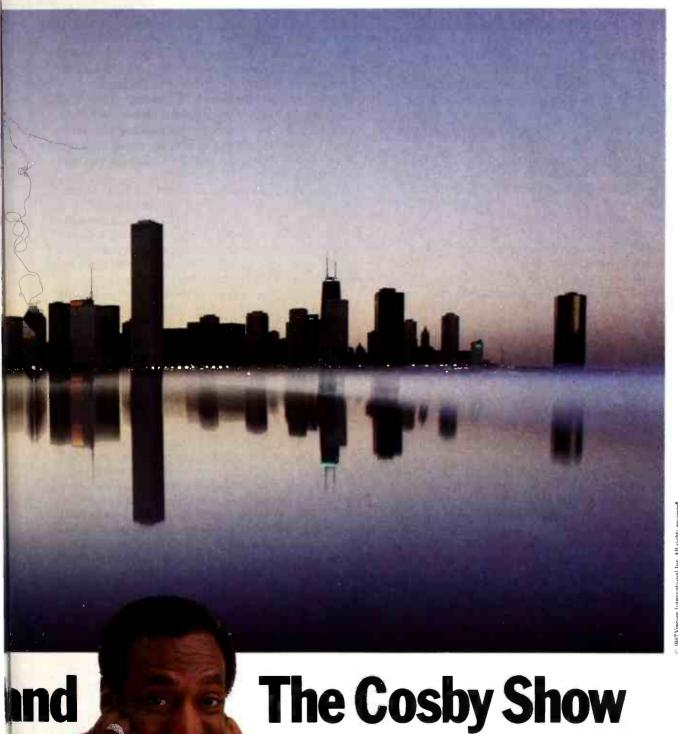
WFLD-TV

Our goal is to be the number one television station in Chicago. The Cosby Show will make a great contribution toward that objective."

Al Devaney, Vice President and General Manager, WFLD-TV, Chicago

Chicago.







Tele-scope

New York 0&0s don't rule out ESPN football carriage

Could New York Giants and Jets games in ESPN's new Sunday night NFL package end up on one of New York's network O&Os? It's not impossible.

Although the ESPN/NFL contract requires affected games to be offered to broadcasters in participating teams' markets, whichever syndicator gets selected to sell the games may find New York indies effectively out of the picture. According to ESPN president and chief executive officer Bill Grimes, the contract specifically prohibits the games from being sold to cable superstations. That eliminates both WOR-TV and WPIX(TV). And a spokesperson for Fox's WNYW(TV) declares, "We are not interested. It's in conflict with the Fox primetime shows."

Since network-owned stations are not known for preempting entire lineups of their parents' programming, Grimes suggests that public television might be the right place for NFL games in the Big Apple. But a spokesperson for WNET(TV), the local PBS affiliate, echoes WNYW: "It's not likely we would preempt our Sunday night lineup for this."

Noncommittal. Perhaps the unthinkable is possible, after all None of the network-owned stations in New York, when questioned by TV/RADIO AGE, were as protective as WNYW and WNET of their Sunday night national programming. Rather than flatly rejecting the idea of carrying the NFL games, network owned stations say enough information wasn't in yet to reach a decision. A WCBS-TV spokesperson, for instance, says, "We would take a look at it." And a WNBC-TV spokesperson says, "We really have not gotten the details, and we haven't examined the information yet."

If, however, all the network-owned stations decide against carrying the games, there's at least one New York channel that might jump at the opportunity. WNYC-TV, the city-owned public station with a commercial license, came to the rescue recently when all the other stations passed on carrying a St. John's University NCAA Tournament basketball game, and a station spokesperson says of the NFL: "There's certainly an audience for this. We'd certainly be interested in providing that service to New Yorkers."

Negotiations at Blair

At presstime, a group headed by James H. Rosenfield, former senior executive vice president of the CBS/Broadcast Group, was in "serious negotiations to acquire John Blair & Co.'s Blair Television and Blair Entertainment divisions from Reliance Capital Corp.

The group, called JHR Acquisition Corp., also includes Burton Marcus, former vice president and

general counsel of Columbia Pictures Industries, Inc. Among major investors: Saratoga Partners, L.P., an investment partnership managed by Dillon, Read & Co., Inc., and Washington National Investment Co., an affiliate of Sifcorp. Debt financing is said to be coming from a major insurance firm.

Fowler's plans

He didn't mean to, but Albert "Bert" Halprin, Mark Fowler's post-FCC partner divulged a lot of what the Federal Communications Commission (FCC) chairman had wanted to keep secret. Halprin did so when he announced his own pending departure from the agency as its Common Carrier Bureau chief.

Fowler opened the March 19 meeting of the FCC with a joking reference to his own "lame duck" status, meaning that someone wasn't taking him seriously because he had announced he would be leaving the FCC. But he has not divulged when he was leaving or what he would be doing.

At a news briefing after the hearing, Halprin announced he would be leaving the commission "in a couple of months" and later said he would remain at the commission a month longer than Fowler, thus confirming speculation Fowler would be leaving the end of April or early May, probably on the sixth anniversary of his appointment as chairman.

Halprin also said he and Fowler would be joining as partners in practicing law. "Mark and I have discussed exploring a range of possibilities and looking at a range of options," he said, adding that "both of us are trained as lawyers. Both of us would like to be involved in the business side of it." When asked what he would be doing, he explained that at the next commission meeting, March 26, the agency would be making "two major Computer III" decisions, which deal with the break-up of AT&T.

Only after that, Halprin said, would he and Fowler begin to discuss job possibilities with persons who have approached them. That was interpreted to mean that the duo were seriously considering joining a firm or organization involved in the telephone industry or its direct competition. That arrangement would suit the specialties of both men, since Halprin has no special knowledge of broadcasting issues.

Halprin tried to fuzz up the timing question later when he realized what he had said, but by then the secret was out.

Lorimar promotions

In a move aimed at "consolidating" its operations, Lorimar Telepictures recently made several promotions in its Domestic Television Distribution Group. They include: Jim McGillen, to president, station sales, from president, first-run syndication; Scott Carlin, to president first-run syndication, from executive vice president, perennial syndication; Karl Kuechenmeister, to president, media sales, from vice president, media sales; and Keith Samples, to senior



Katz Continental Television representing medium and smaller market affiliates

Katz Independent Television representing Independent stations exclusively



Katz Television Group. The best.

vice president and general sales manager, perennial syndication, from vice president, perennial western sales.

There were several other personnel moves in the company's midwestern, eastern and western regions, all aimed at streamlining operations. McGillen, Carlin and Kuechenmeister all continue to report to Dick Robertson, a member of the company's office of the president. Samples and all other perennial and offnetwork personnel report to McGillen; first-run personnel report to Carlin.

Columbia/Embassy moves

Columbia/Embassy Television is undergoing an overall restructuring under which Embassy will be responsible for all future comedy programming and Columbia will be in charge of all future drama series, movies of the week and miniseries. As part of the move, Barbara Corday, Columbia Pictures Television president, has been promoted to the new position of president and chief operating officer at Columbia/Embassy Television. In a move said to be unrelated, Glenn Padnick, Embassy Communications president, will leave the company to form a film and television company, reportedly with former Fox and Embassy exec, Alan Horn and director-producer Rob Reiner.

In an interview, Gary Lieberthal, chairman and chief executive officer at Columbia/Embassy Television, says that Corday will oversee all aspects of program development for series, specials, made-for-TV movies and daytime programming, as well as the production of ongoing series. She will report directly to Lieberthal.

The C/E restructuring, Lieberthal says, is aimed at capitalizing on the success that Embassy has had with comedies such as Who's the Boss?, 227, The Facts of Life, Silver Spoons and Diff'rent Strokes, and at improving CPT's track record on keeping shows on the air after they've been successfully sold to the networks.

Lund to Multimedia post

Peter A. Lund, president, CBS Television Stations, has been named president, Multimedia Entertainment Co. He succeeds Mike Weinblatt, who headed the company since 1984. Weinblatt will remain with Multimedia as a senior executive in charge of certain key development projects. Lund, who was named head of the CBS TV stations in 1986, had been president, CBS Sports, since December, 1984. Lund joined CBS as vice president, CBS-Owned AM Stations in 1977, and in 1979 was vice president, station services, CBS Television Stations. In 1980, he was appointed vice president, general manager of WCBS-TV, CBS-owned station in New York, before joining CBS Sports as executive vice president in April, 1984.

FCC clamp down

Citing what it considers a "severe problem," especially in the startup of new UHF and FM broadcast stations, the Federal Communications Commission (FCC) has decided to clamp down on "a fairly high failure rate of construction" due to new licensees claiming to be financially qualified when they are not.

The high failure rate of licensees to actually start construction on their station once they are given the license has been a result, the commission feels, of previous deregulatory action to relieve the paperwork on applicants and let them check a box on the application that states they are financially qualified to start one.

Arbitron gains a client

While Arbitron lost out to Nielsen in the battle to win the meter service laurels in Hartford-New Haven, it gained, at least, a diary service client. The new subscriber is Post-Newsweek's WFSB-TV, which, unlike the other affiliates in the market, who subscribed subscriber is Post-Newsweek's WFSB(TV), which, unlike the other affiliates in the market, who subscribed to both diary services, has for the past four years subscribed only to Nielsen. When Nielsen starts its meter service in the market next July, all three affiliates in the market, including Viacom's WVIT(TV) and WTNH-TV, will be relying solely on the Arbitron diary service, having rejected the meter. Three of the market's four indies have subscribed to the Nielsen meter service.

Barry Barth, vice president and general manager of WFSB-TV, says Nielsen's 400 metered households won't be enough to accurately measure Hartford-New Haven. "The market is a dual metro, with the highest cable penetration in the country among top 50 markets," Barth notes. He also points out that viewing is also fractionalized, by New York and Boston stations capturing portions of the audience.

Top 10 web TV clients, January

Parent company	Estimated expenditures
Procter & Gamble	\$37,707,600
Philip Morris Cos.	28,599,500
General Motors	26,603,700
Johnson & Johnson	19,763,700
Anheuser-Busch Cos.	19,511,900
Unilever	19,319,800
American Home Products	18,739,300
Chrysler	16,801,400
McDonalds	15,928,400
RJR Nabisco	15,501,700

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"REPLAYS should replace referees!"

"Yeah? Tell it to the UMAP!"

"WOMEN in sports? Who cares?"

"Take it up with MARTINA!"

"@#\$%¢&*!"

The only thing Americans like more than Sports is arguing about Sports. From the guys in the neighborhood saloon to the guys in the booth, everyone's an expert.

Now, SPORTS PROS... & CONS gives the sports pros... the writers & stars... as well as the fans, a chance to take a stand on the controversial issues of the day.

Shot in front of a live audience of vocal fans & sports writers, featuring knowledgeable experts, you can expect it to be electric... humorous... intense... and volatile.

Each week Bob Trumpy will host two sports

personalities, each holding an opposing view on a subject that's got the fans hot: drug testing, salaries for athletes, violence on the field.

When these opposites collide, the explosion is SPORTS PROS...& CONS. And it will knock the audience for a loop!

22 weeks, hosted and refereed by Bob Trumpy.



<u>SPORTS PROS...& CONS</u>

Where the fans and the hot-shots get off their best shots

Already cleared and premiering April 4 by:
NBC O&O's, Group W, McGraw-Hill, Post-Newsweek, King Broadcasting, Lin Broadcasting

To add your market, contact SFM Entertainment 1180 Avenue of the Americas New York, New York 10036 (212) 790-4800

TV Business Barometer

Local TV sales edge up 6.1%

Local TV time sales patterns in January were no different than those of spot (see TV Business Barometer, March 16)—both being in the medium single-digit neighborhood. While national spot edged up 5.7 per cent during the first month of this year, local business inched forward 6.1 per cent.

As in the case of spot, in reviewing the slow upward movement in January, analysts must take into account the strong base of January, 1986. Last year, local business in January was up 13.7 per cent (it was up 16.4 per cent for spot).

Local billings in January of this year amounted to \$320.5 million, vs. \$302.1 million during January, '86. The local volume was almost \$45 million under the January spot total. Or, putting it another way, spot time sales came to 13.8 per cent more than local.

This is a bigger spread than the overall picture shows. Last year, spot was only 5.7 per cent ahead of local business, the actual figures being \$5,573.6 million for spot and \$5,274.5 million for local. It would not occasion great surprise if local billings topped those of spot this year, though straightforward proiections, based on Business Barometer trends, indicate that event will not take place until 1989 (see Dick Gideon Enterprises projections through 1992 in the January 5 issue of TV/RADIO AGE).

Interestingly, the similarity of spot and local growth patterns during this January and last is not typical. A review of January increases during the seven years previous to 1986 shows big differences between spot and local growth every year. To pick some of the more dramatic examples: 1985—spot, down 0.1 per cent; local, up 12.6 per cent; 1982—spot up 25.3 per cent; local up 10.1 per cent; 1979—

spot up 6.1 per cent; local up 19.7 per cent.

The smaller stations (under \$7 million in annual revenues) performed best in local business in January among the three financial brackets. And while this may not be indicative of the future months this year, it is worth pointing out that last year the smaller stations showed the worst performance (in terms of the number of months in which they showed the highest percentage increase).

While the consensus is that local television will grow faster than spot this year (say, up 10 vs. up 7 per cent), just as significant is where the money is coming from. One of the most interesting figures on local ad investments as shown by TvB/BAR data for 1986 is the rise of advertising by professional services.

Meanwhile network compensation started off the year on the wrong foot with a miniscule decline—down 0.3 per cent to \$34.8 million. Network comp was up a mere 1.8 per cent last year to a total of \$454 million.

January

Local business

+6.1%

(millions)

1986; \$302.1 1987; \$320.5

 Changes by annual station revenue

 Under \$7 million
 +11.1%

 \$7-15 million
 +8.5%

 \$15 million up
 +5.2%

Network compensation -0.3%

(millions)

1986: \$34.9

1987: \$34.8%

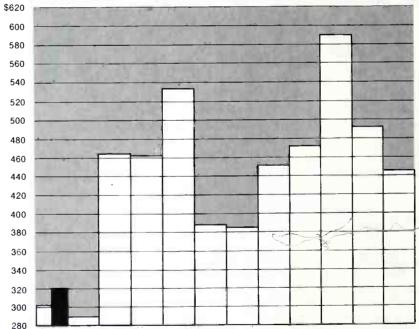
 Changes by annual station revenue

 Under \$7 million
 +0.5 %

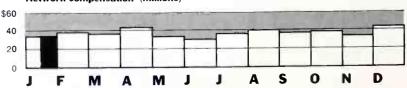
 \$7-15 million
 +4.1 %

 \$15 million up
 -1.2 %

Local (millions)



Network compensation (millions)



WGBA-TV GREEN BAY WLAX-TV LA CROSSE, WI HAVE JUST CHOSEN THE MOSTAGGRESSIVE ALLY IN TELEVISION.









WGBA-TV and WLAX-TV: Family Broadcasting for Wisconsin.

International Report

London

British Telecom signs transponder deal; BSB looks to late '89 launch

Significant moves in the European satellite television market were announced this month.

British Telecom, one of the world's largest telecom operators, which already has a monopoly on uplinking seven U.K.-based satellite channels and manages European distribution of Cable News Network, has signed agreements to lease a total of 19 transponders on two medium-power satellites: eight on the European satellite consortium, Eutolsat's ECS-2 bird due to be launched late in 1989; and 11 of the 16 transponders on Astra, the satellite owned by private Luxembourg company Société Européenne des Satellites (SES), due to be launched in 1988. Anthony Booth, managing director of British Telecom International, says, "We are seeking to secure the future of U.K. television programs distributed by satellite into Europe." The greater power of both satellites should allow direct reception by individuals using dishes as small as 60 cm in diameter, says BT.

International role. BT, which was privatized in 1984, plays a major role in the international telecommunications network. It is jointly the largest shareholder in Eutelsat, and second largest shareholder in Intelsat. Its 1985/86 revenues were \$12.8 billion.

It is likely that one of Astra's transponders will he used by BT's Home Video Channel, recently merged with Robert Maxwell's movie channel, Premiere, to offer, in the words of Premiere chief executive Andy Birchall, "the best possible movie channel combination." Each company holds 30 per cent equity, while U.S. partners, Rupert Murdoch's Twentieth Century

Fox, Columbia Pictures, Home Box Office and Showtime/The Movie Channel, are taking 10 per cent each.

BT's support is important to SES, which still has not reached agreement with all Eutelsat member countries on uplinking Astra satellite signals. Eutelsat is concerned that Luxembourg. one of its members, is creating competition for its ECS satellites by allowing SES to use the country's satellite frequencies and orbital positions. With the influential BT as an associate, it is likely that SES will have less difficulty persuading European PTTs to agree to uplink Astra clients.

Launch. Meanwhile Comsat, the U.S. representative of Intelsat, is believed to have offered an August, 1989, launch date to British Satellite Broadcasting (BSB), the consortium which will operate Britain's direct broadcast satellite. BSB originally planned to begin broadcasting in 1990. With Astra starting up in 1988, and likely to be providing some competition for BSB within the U.K. with its English-language channels, an earlier launch date must seem attractive to BSB.

The consortium, whose members include Granada Television and the Virgin Group, is expected to award the satellite contract by the end of April, by which time it hopes to have raised \$192 million (U.S.) in addition to the \$128 million already invested to finance the contract. The Bond Corp. of Australia, originally a member of one of the rival consortiums hidding to run the DBS venture, reportedly has agreed in principle to invest-\$48 million in BSB.

Anglovision weighs added programmers; Bonan backs out

Future plans for Anglovision are up in the air at the moment while NBC (U.S.) considers offers made by other

U.S. broadcasters and cable operators to participate in the service. It is unlikely that any decision about Anglovision's future will be made for the next few months.

NBC, American Express and the Irish newspaper group Independent Newspapers of Ireland each have a 30 per cent stake in the project, which envisions satelliting the major NBC newscasts and news-related programs, such as Today, to European hotels. Observers now believe, however, that it is questionable whether the project actually will get off the ground in its original concept. They point out that, unless it offers a genuinely attractive alternative to one of the services already being received in the large hotels which cater to Americans, there certainly is no requirement for just another U.S.-oriented channel.

In a related development, Charles Bonan, formerly head of CNN Europe, who was to oversee Anglovision, now will not. He could not reach an agreement with NBC.

Hamburg

West German states agree on contract on broadcast operation

After four years of arguing and 16 high level meetings, the leaders of West Germany's 11 federal states have at last agreed on a contract covering broadcasting in the country. Before the contract can become law, however, the 11 parliaments themselves must agree to the proposals.

While the agreement covers all aspects of broadcasting, discussions have focused on who will operate the four channels on West Germany's direct broadcast satellite, TVSat1, due to be launched this fall.

Social Democrat-controlled states, which object to commercial television in general, are concerned that powerful right-wing groups operating private channels would have a detrimental effect on public broadcasting. Supporters of commercial TV, however, argue that there are too many restrictions on advertising and on who owns private channels. They point out that the public channels, partly financed by advertising, also get additional revenue from license fees and reach viewers throughout the country.

The 11 state heads have probably come as close as possible to keeping everyone reasonably happy. Public broadcasters, ZDF and ARD, will get one transponder each on TVSat1. The remaining two transponders have been awarded to two groups, one comprising the northern states and one the southern states, leaving them to choose their own operators. Since both groups are dominated by Conservative (Christian Democrat) states, a third group of Social Democrat states in the west has been granted a transponder on the second DBS satellite, TVSat2, likely to be launched in two or three years.

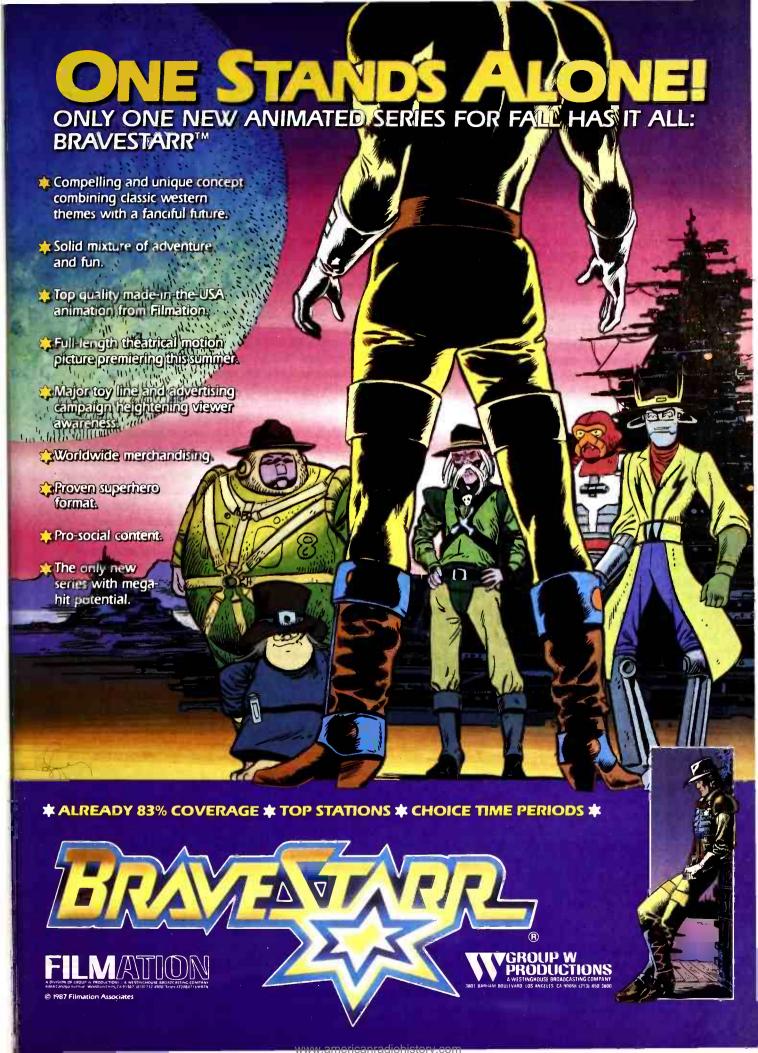
Pro-commercial groups are holding their breath. If the contract passes through the regional parliaments without a hitch, the new law will come into effect by the end of the year.

Newcastle

Four letters spell end to internationally sold pop music series

The Tube, which by common international standards must easily rank among the most innovative pop music TV series ever produced, seems now to have gone overboard. Unfortunately, for the producers of the five-year-old series, one of the cohosts didn't exactly innovate but did manage to go several steps beyond normally accepted propriety.

In a live pre-show promo, he used a four letter word, the really bad one, and even admits he almost used a second one. The resulting furor led to several resignations, including that of the executive producer, and now finally the cancellation of the series itself.



Cable Report

National Cable Month: promotional potpourri

It's April. Spring is here. Thoughts turn to Easter, baseball and romance... but rarely to television. The networks and local stations nap prior to May sweeps. Reruns fill the broadcast dial. What's a loyal viewer to do?

Switch to cable, of course. Cable ratings normally rise in April, but this year the upstart industry is out to make a killing. National Cable Month has arrived.

"Think of April as the cable programmer's sweep month," David Hall, vice president and general manager, The Nashville Network, advised a recent National Academy of Television Arts and Sciences luncheon in New York. Besides the networks' programming breather, Hall noted, "The second quarter is the second largest in terms of advertisers' television expenditures. April, as the first month of the second quarter, is a very fertile time"

Hall is confident National Cable Month will succeed ratings-wise because of TNN's past experience in celebrating its anniversary during April. "For the past three years," he stated, "we have loaded up our programming schedule in April with specials and new series debuts. And we've increased our promotion and advertising budgets. Last April, TNN was the number one-rated basic cable network in primetime with a 1.7."

Disparate unity. National Cable Month marks the first time cable networks and system operators have united in an industrywide promotional blitz. But it's a loose confederation, with degrees of funding and types of promotion decided by the participants themselves. Just about the only constant is the "See It Now" logo popping up all over cableland. And even the people coordinating National Cable Month know little about what's taking place—especially on the grassroots level.

"We didn't build in a mechanism to have everyone tell us what they're doing," explains Louise Rauscher, vice president, industry communications for the National Cable Television Association. "You give them [participants] the tools to work with, and then you let them run with it."

The NCTA's board of directors and the National Academy of Cable Programming's board of governors proclaimed the coming of National Cable Month last August. In September, Ralph Baruch, chairman of both Viacom International and the Cable Academy, announced that 13 basic cable networks had committed \$23.5 million toward advertising and promotion of National Cable Month. Since then, however, nobody has updated that dollar figure to include additional contributions from basic networks or any funding from pay services, MSOs, local systems or other segments of the industry. Char Beales, NCTA vice president for programming and marketing, says simply that "we're still trying to figure out what every-



body's doing."

Turner Broadcasting System alone now says it's spending over \$7 million on advertising and promotion, including more than \$100,000 in daily on-air promotions on SuperStation WTBS and more than \$40,000 per day on CNN.

Information on local promotions is still filtering in, Beales says. She notes that, at a recent meeting of the Oregon Cable Operators Association, 20 operators were planning 20 different things—one was tripling on-air promotion, for instance; another expecting 20,000 people at a Cable Fair at the local fairgrounds; and a third—with over 90 per cent penetration—throwing an open house for the entire town. To help prepare for next year's event, Beales notes that Comcast president Bob Classen will chair a committee to look at all the various ways National Cable Month gets observed this year and at the results it brings.

Promo spots. Nationally, The Preview Network, a new 24-hour service from Cable Promotion Network, has produced six different official 30-second promotional spots, composed of celebrity IDs contributed from various cable networks. These have been distributed to CPN's cable network clients and are part of the Cabletelevision Advertising Bureau's April tune-in kit—which has been sent to an extra 1,000 systems in addition to its 500 regular subscribers. Besides the CPN on-air spots, the kit contains logos, tag-lines and camera-ready ads. The celebrity IDsin 10-second as well as 30-second versions—include contributions from such stars as USA Network's Robert Klein, ESPN's Chris Berman and HBO's Not Necessarily the News cast, and are being made available to all cable systems, says Beales.

Home Shopping Network has pledged to run at least one of CPN's promotional spots each hour during the month on its recently acquired broadcast stations. This move may help mend some fences for HSN, which has been the object of cable industry scorn since it started buying up the stations. "They [HSN's executives] have an industry sense and responsibility," reflects Beales, who sees HSN's contribution helping to get the National Cable Month message to elusive non-subscribers.

Fellow cable networks are spending their money in still other ways. Rock and rollers The Jets and Anne of Green Gables star Megan Follows are touring local markets in support of their appearances in April Disney Channel programming. Jerry Mathers, star of SuperStation WTBS' The New Leave It To Beaver, will show up on tour in Florida, as Governor Bob Martinez declares April National Cable Month.

The Weather Channel, during program breaks, will run "salutes" to its affiliates, with system-specific tags satellite-delivered through the same system that





Jerry Mathers, l., and Megan Follows are on tour for SuperStation WTBS and The Disney Channel respectively during National Cable Month.

provides the network's local forecasts.

Lifetime, whose theme is "A Month of Mother's Days," will run a series of ad-supported 30-second "Hi Mom!" spots, in which viewers send Mother's Day messages. Cable operators can also take the spots' animated elements, use their own subscribers, and sell the time locally.

Arts & Entertainment has already held a large reception at Chicago's Ritz-Carlton to preview its April program premieres, with Biography host Peter

Graves as special guest.

And Turner Broadcasting has set an ad blitz for its three cable networks—WTBS, CNN and Headline News: tune-in ads in TV Guide, newspapers, TV logs and a variety of operator-delivered cable guides; "multiple pages" in People, Sports Illustrated, Time, Forbes and Business Week; radio spots on the NBC and Mutual networks; and outdoor advertising.

Program diversity. Back in September, the Cable Academy promised that cable networks would offer a "diverse lineup of special programs" during National Cable Month. And several of the basic networks, such as TNN and A&E, have indeed shifted special programs and delayed series premieres to load up their April lineups. (See Programming/Production section for program details.) But other networks, including the pay services, have decided to run normal schedules—taking the risk of lower ratings against the stacked decks of competitors.

An ESPN spokesperson notes, however, that "National Cable Month doesn't just highlight this month's programming. This is a way to draw attention to cable overall." Adds ESPN president and chief executive officer Bill Grimes: "It's hard to present a sport just because it's Cable Month. We're sort of beholden to the seasons sports play in."

Beales explains that the promotion's primary objective is to increase cable viewers' awareness of program options and thus their viewership of cable. Rauscher explains that National Cable Month seeks "to get subscribers [who may now watch only five or six channels] to sample more programming." The "underpinning agenda," she adds, is to "work together to give visibility to programming and to get the industry used to promoting itself." Only secondarily, both Beales and Rauscher note, is subscriber acquisi-

tion the aim.

But acquiring new subscribers and reducing churn are major concerns of systems and MSOs, many of whom are using National Cable Month toward that purpose.

At Daniels & Associates, a spokesperson says local systems are being encouraged to direct their National Cable Month promotions to several "key publics": major elected officials, who could "declare 'National Cable Months'"; business and opinion leaders, reachable through such methods as "leader of the week" newspaper ads; print media, through press releases and publicity events; subscribers, partially through four MSO-supplied 60-second PSAs which talk about the value of cable to society; and nonsubscribers, who can't help but read or otherwise hear about everything else going on.

Daniels' marketing department, meanwhile, has put together a sales incentive contest—themed to a quiz about April programming—as a means of generating new business. The winning system will receive \$10,000 in cash, and three of the system's employees will receive trips for two—a grand prize to anywhere Pan Am flies in the U.S., second prize to the Caribbe-

an and third prize to Atlanta.

More sweeps. Sweepstakes, both for affiliates and consumers, are popular National Cable Month promotions. Lifetime, for instance, has "The Mother's Day Cruise Away Sweepstakes"; on-air announcements will include sponsor mentions and an accom-

panying 30-second spot.

Tempo Television's "Getaway*Runaway*Any-Way-You-Can*Sweepstakes" offers four vacations themed to the networks' special interest program categories: a trip to Germany; a trip to a minor league game featured on Sunday Night Baseball; a hunting or fishing trip to Georgia; and a weekend in New York, complete with beauty make-over. A separate drawing for cable system employees, "Operation: Affiliate Appreciation," offers four other themed prizes.

The Weather Channel is running a "Cable Call" contest, with a grand prize of a three-day trip for two to Atlanta. The management of the viewer's local cable system will win the same prize. Twenty-two daily prize winners will have their basic cable bills paid

through December.

Showtime's pay-per-view service, Viewer's Choice, is awarding free cable for a year in another sweep-stakes. The prize includes all basic and pay services on the winner's system plus one free showing of every

Viewer's Choice film the system offers.

The largest sweepstakes promotion—and possibly the most complicated—appears to be from Premium Channels. This cable guide publisher is giving away an \$8,000 car in a sweepstakes designed to increase use of its new Sched-U-Lizer system. To enter, consumers must send in a "Timeshifter" rack which they construct by cutting and folding a page included in their guide. They are first advised, however, to use the rack throughout the month to organize their viewing and home taping schedules. The rack is used in conjunction with program-specific stamps, which can be affixed to home videocassettes after taping.

Radio Report

Controversy simmers over Mutual RADAR gains

While some of the agencies and other radio networks yell "Foul!," Bill Battison, president of Westwood One, describes Mutual's apparent impressive gains in the new RADAR 34 as an unforeseen side effect of creating Mutual's new second network, Mutual P.M.

Battison says Mutual's people "sat down with Gale Metzger (president, Statistical Research, Inc., which produces RADAR) two or three months ago, and explained that we were going to build a second network, just as ABC cloned several new networks—ABC Rock, ABC Direction, and so on—from its original station lineup."

To do this, says Battison, Mutual started with its large base of AM stations, some, with small audiences, that are being dropped, "and to the strong affiliates remaining, we'll be adding stronger stations in major markets. We've taken their 7 p.m.-midnight period, with our strong talk shows, Larry King and Toni Grant, and we're going to add some more new programming to that. Just last week we added the Legacy Group's stations in six major markets to our affiliate lineup, and they'll be coming on line in April. And this is only the beginning."

NBC's complaint. But Nicholas Schiavone, vice president, radio research, at NBC, charges that deleting that 7 p.m.-midnight period on weekdays, plus all day Sunday from Mutual's dayparts reported by the new RADAR "is highly misleading to put it mildly. The issue is not that the new RADAR made NBC's networks look bad. In fact, they all did well, and Talknet is way up. The issue is misleading research that makes the whole radio network business look ridiculous. Buyers will wonder if the networks are paying a service to provide comparable audience data that can be tracked over time for advertisers and agencies, or are we paying for a service to manufacture fantasy for Wall Street?"

Schiavone explains that, "By excluding that 40 per cent of Mutual's programming from RADAR's averages that just happens to be Mutual's lowest rated dayparts, and including only the highest rated remaining 60 per cent, it appears to be a big audience gain for Mutual since the previous RADAR 33, when, in fact, it's a decline. The result is that the data for Mutual in the new RADAR 34 are simply not comparable to RADAR 33.

It also appears to me as if Mutual's division into two networks is a stop-gap measure to hide the fact that its real audience totals are down from the previous RADAR 33."

Youth webs down. But there's more to RADAR 34 than the flap over Mutual. The six youth-targeted networks are down, though primarily FM-based. The old-line adult networks are up a bit or stable, al-

though primarily AM-based.

Along with the Mutual figures in question, and Talknet, other networks showing healthy gains are Sheridan and the two Satellite Music Networks. And the new NBC Radio Entertainment Network is measured by RADAR for the first time. In the individual program audience race, Paul Harvey, as usual, swept four of the top five places for ABC, and various CBS News segments took most of the remaining spots in the top 10 program rankings.

The new fall, 1986, RADAR 34 reflects listening to 21 radio networks from November, 1985, through October, 1986, and the processing of over 2 million network clearance records on more than 5,000 network affiliates.

Totals indicate 74 per cent of all persons 12-plus listen to or hear one or more network radio commercials in the course of a week, and Metzger says that projects out to over 144 million listeners.

Spot's ills held curable

Charlie Colombo, president, Blair Radio Representation Division, offered three reasons for national spot radio's slowdown when he spoke before the recent broadcast investment seminar sponsored by Sillerman-Magee Communications Management Corp. But looking at it from the agency perspective, Howard Nass, senior vice president, media, at Cunningham & Walsh ticked off at least a dozen contributing causes. But despite its multiple problems, Nass sees national spot radio as "an underused medium with real potential to turn itself around" if it tackles these problems.

One obstacle Nass pointed to was national spot's heavy reliance on so few categories—namely beer, wine, soft drinks, travel, automotive and fast foods, and for the youth stations, kids' skin blemish remedies. Reps could remedy this by wooing a lot of the other categories out there, he said, for, "After all, another problem is that radio is vulnerable to independent TV stations who pitch the few categories national spot still has."

Another problem, says Nass, is "proliferation of the wired networks, whose effect on national spot is all the worse because network radio charges less—half the price of a minute for a radio 30, while the reps keep asking for 80 per cent of the minute price for spot."

Then there's audience fragmentation. Nass recalls that, "Seven years ago we could buy WGN in Chicago, WCCO in Minneapolis, or WNEW in New York and get huge numbers of listeners. Today, numbers like that are split among several stations. The total market dominance of any one station is rarely there today."

The one national spot problem Blair's Colombo brought up that Nass skipped was the big growth in regional buying spawned by the rash of major agency mergers. He pointed out that agency mergers frequently result in the switching of dollars from the "national spot" column to "local dollars" that the stations see but the reps don't.

Talknet adds Myers

A new advice and conversation program will be added to Talknet, NBC's Radio's nightly call-in talk network. The new show will debut April 3, from 1–4 a.m., and will feature Neil Myers. It marks the expansion of Talknet into the overnight hours. Talknet has an affiliate lineup of 289 stations, which includes outlets in 95 of the top 100 markets. Myers has been a substitute talk-show host for ABC's Talkradio network from December, 1984, to April, 1986. He has served in a similar function at NBC's Talknet since May, 1986.

Mounty's decision

"I've been a corporate guy for 27 out of 29 years; I've raised four kids; I just thought it was a time in my life to do some personal recharging." That's the explanation from Bob Mounty, who has announced he will be leaving NBC Radio where he has been executive vice president since April, 1982. His decision was not, he says, caused by the uncertain future status of NBC's radio properties (which must be divested of due to the GE acquisition of parent RCA), although that made it easier, he says.

What are Mounty's plans? "Someone might come along and say, 'We've got money. How about starting a group?' That's one of the areas I'm looking at. But there are other things on my mind. Cable is coming of age. There are also opportunities in television and radio syndication."

New sports quiz show

Clayton Webster Corp. has signed sports commentator and former coach John Madden to host a daily, 90-second syndicated feature called *John Madden's Sports Quiz*. Launch date is September 1.

The program will be offered via barter to one station in each market. Stations will be sent two separate programs each day. National advertising (60 seconds) will be sold for one, while stations will retain the inventory on the other program. Target demo is 18–34 male, with secondary emphasis on 18–49.

P&G leads web spending

Procter & Gamble, the Number 1 TV advertiser, led the list of network radio clients in January for the first time since early TV days. BAR data on web radio spending during the first month of '86 show a P&G figure of \$3,255,682, up 244 per cent over January, 1986. This heady sign could mean substantial added billings to the networks not to mention spot radio; however, the brands advertised in January are not old-line P&G products. They include Vicks Formula 44, Vicks throat drops and Folgers coffee.

Two other top 10 clients (see list below) showed

hefty increases from January, '86: Anheuser-Busch was up 183.9 per cent and Tandy climbed 88.2 per cent. But AT&T was down from \$3.3 million in '86.

Web radio clients, January			
Parent company	Estimated expenditures		
Procter & Gamble	\$3,255,682		
Sears, Roebuck	3,149,413		
Warner-Lambert	2,604,140		
Dep. Corp.	2,248,640		
Campbells Soup	1,893,501		
Bayer	1,808,361		
Tandy Corp.	1,623,766		
Tele Disc	1,608,944		
Anheuser-Bush Cos.	1,600,678		
AT&T	1,595,672		

Web radio +10% in Feb.

Copyright 1986, BAR.

Network radio continued its double digit ways in February—though just barely—with a 10 per cent rise in billings to \$25,303,850. Year-to-date, web radio is now 14 per cent ahead of last year with a total of \$50,554,437. Two of the four sales territories also showed double-digit increases in February, while the other two registered declines. New York was up 34 per cent to \$16,179,021, Los Angeles rose 36 per cent to \$1,942,324. But Detroit dropped 26 per cent to \$1,261,398, primarily due to shifts of General Motors billings to New York, and Chicago was down 13 per cent to \$5,921,107.

Meanwhile, the Radio Network Association, which reported the above figures, released a list of the top 25 radio network clients of '86, though without billings (see list below). New to this year's list was Miles Labs, Philip Morris Cos. (via General Foods), Coca Cola Co. (via Columbia Pictures), CBS (via network TV tune-in ads) and the Beechman Group (via Norcliff Thayer, purchased from Revlon). On the '85, but not '86, list: RJR/Nabisco, Chesebrough-Ponds, State Farm, Tandy, Harris Corp.

Top 2	25 ı	network	radio	clients—	86
			V2		

	Coore Bookuple	13.	Schering-Plough
1.	Sears, Roebuck	13.	
2.	General Motors	14.	Philip Morris Cos.
3.	Warner-Lambert	15.	K Mart
4.	AT&T	16.	Triangle Publications
5.	Anheuser-Busch	17.	Coca-Cola Co.
6.	Ford	18.	Mars
7.	Procter & Gamble	19.	Kelly Services
8.	Miles Laboratories	20.	Whirlpool
9.	IBM	21.	CBS
10.	Cotter & Co.	22.	Beecham Group
11.	U.S. Government	23.	Sterling Drug
12.	Goodyear	24.	FTDA
100		25.	George A. Hormel

Radio Business Barometer

Disappointing spot sales in January

The bad news for spot radio that peppered 1986 carried over into the first month of this year, squelching hopes for the moment that there might be a turnaround (see Radio Report, March 16). According to figures gathered by Radio Expenditure Reports, based on data from all the major reps, January time sales were up 1.1 per cent over the corresponding month of '86. The Mamaroneck, N.Y.-based research firm put the total ad expenditure at \$38,575,100, compared with \$38,169,400 the year before.

The January figures had a deja vu aspect. Not only was the small January increase practically identical to that of '86 overall, but the data by market size were a reprise of last year's, viz., the only one of the four market groups broken out by RER to show a rise was the smallest.

The increase was credited to the 50-plus market category. This

group showed an increase of 8.9 per cent, with time sales of \$10,875,700. Last year's figure for the 50-plus markets in January was \$9.983,500.

The top 10 markets were about flat—actually off 0.4 per cent from '86. The '87 time sales came to \$13,589,000, compared with \$13,643,900 in '86. The worst performance was turned in by the 11–25 market group, down 5.1 per cent to \$7,990,300. The '86 figure was \$8,415,400. Also essentially flat was the 26–50 group, down 0.1 per cent to \$6,120,100, as against \$6,126,900 the year before.

Last year, spot radio could only manage an increase of 1.0 per cent, with billings totaling \$919,796,100 vs. the '85 figure of \$910,323,800. Year-to-year changes by market group were as follows: top 10, down 1.8 per cent; 11–25, down 0.7 per cent; 26–50, up 0.4 per cent, and 50-plus, up 8.0 per cent.

The industry is not sitting by, of course. It has reinvigorated its missionary efforts by setting up a National Spot Radio Task Force out of SRA's National Radio Mar-

January

keting Group. This is headed up by Don Macfarlane, director of marketing for CBS Radio Representatives.

There has already been some market research commissioned. This was conducted by Butterfield Communications and showed, among other things, says Macfarlane, that spot radio must still sell the basics of the medium.

Money to be raised

The marketing group is trying to raise about \$250,000. Already spent on the Butterfield study was \$20,000. Macfarlane says the reps will ante up about \$40,000 and the remaining \$200,000 or so will be sought from radio groups and other sources. A good part of the effort to promote spot will be to find out more about advertiser needs. Macfarlane explains. Some of this work will be done by the heads of the rep firms. Also on the agenda is a "resource book," which will provide information to advertisers on various aspects of advertising and buying time on radio. Macfarlane says he fully expects the program to be in the field by the start of summer.

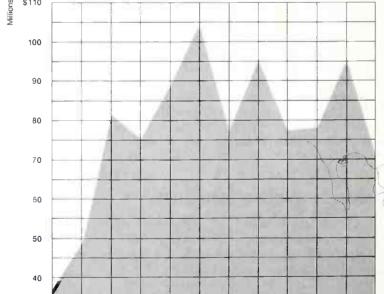
90 \$110

National spot +1.1% (millions) 1986: \$38.2 1987: \$38.6 1986 adjusted: \$38.2

Changes by market group

Market group	Billings (mils.)	% chg.* 86–85
1-10	\$13.6	- 0.4%
11-25	8.0	- 5.0
26-50	6.1	- 0.1
<i>51</i> +	10.9	+ 8.9

Source: Radio Expenditure Reports



1986 _____1987 ____1986 adjusted level to compensate

AN OPEN LETTER TO BROADCASTERS ABOUT IMAGE QUALITY

FAROUDJA Laboratories

Farousia Laboratories Inc 946 Benicia Avenue Sunnyvalie, Californio 94086 Telephone 408 245/1492

Yves C. Faroudia

Dear Broadcaster:

Today, the broadcast television industry is facing strong competition from cable, VCR's or video disks as alternate program sources, and the image quality is one of the key factors of this competition.

While it is interesting to look at all of those superb HDTV images often shown at conventions, it must be remembered that they cannot be transmitted to your viewers' homes over your station without drastically changing the public broadcasting system.

There is, however, a way you can now deliver better quality NTSC images to all of your present viewers, for a very modest investment in your facility and at no cost to them: the use of our proprietary encoding and decoding technique in your studio will improve the quality of your live cameras, film chains, computer graphics, and color keying. Your audience will get crisp, clean NTSC images free of cross-color, cross-luminance and other degradations sometimes contributing in a subliminal way to viewer fatigue.

We believe that this is a compatible, progressive path to providing higher quality NTSC images, without imposing the cost burden of a new television distribution system. If you want to know more about how your facility can create improved NTSC images, please get in touch with me.

Sincerely, faroud/a

Yves Faroudja President

See us at NAB - Booth 2488



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Television/Radio Age

March 30,1987

The timing of Fowler's departure provides Patrick with a chance to end a stormy relationship with Congress.

Mark Fowler

FCC: YEARS OF TRANSITION

Compulsory licensing, trafficking rule repeal may not be permanent fixtures

Patrick commission faces different political climate

By HOWARD FIELDS

hen Mark Fowler announced earlier this year that he would be resigning from the Federal Communications Commission and thus the chairmanship of the agency, it was a propitious decision. His exit at this time provides an opportunity for a clean sweep of what serves as a troika on broadcast issues in the federal government—the FCC, Senate, and House. The congressional subcommittees that oversee broadcast issues had just gotten new leadership, so why not the FCC.

The timing provides his successor, Commissioner Dennis Patrick, with a chance to end what has become a stormy relationship between the FCC and Congress, and to make a fresh start. Many observers believe he will make the best of it, that he will be more tactful in his dealings with Congress, will be able to make the FCC's case without the platitudes and patronizing statements that characterized Fowler's testimony and rankled his questioners, and, although just as dedicated to Fowler's "let-the-marketplace-do-it" philosophy, will be more flexible and less didactic in his approach to regulatory affairs.

Since the other two leaders of the troika, Sen. Daniel Inouye (D-Hawaii) of the Senate Communications Subcommittee, and Rep. Edward Markey (D-Mass.) of the House Telecommunications Subcommittee, are taking over chairmanships of panels each has largely ignored during his subcommittee service, Patrick, acknowledged as a





In one of his last appearances before the previous Congress, Fowler and his fellow commissioners were scored for their position on minority preferences.



Patrick has been incommunicado about plans for his own leadership, but some FCC staffers expect a Patrick agenda to be quite different than the one Fowler would have.



Quello is pushing for the FCC to revisit its repeal of the three-year waiting rule on resale or transfer of broadcast property.

quick study and well-attuned to broadcast issues in his fourth year as a commissioner, will have superior knowledge of the broadcast agenda they will oversee together.

Fowler departure

Fowler now is expected to leave his post at the end of April or early May, at about the time of his sixth anniversary as chairman. Albert Halprin, chief of the Common Carrier Bureau, says he also is leaving and that he and Fowler plan to practice law together. He indicates that they are considering working with parties involved in the continuing arrangements involving the breakup of AT&T. Shortly after that, the White House is expected to nominate a successor who will take a seat alongside the other commissioners under Patrick's leadership.

Soon after the National Association of Broadcasters convention, Patrick is expected to sit down with the staff of the Mass Media Bureau, go over the items that could be on the FCC's agenda, and pick what he wants to be the priorities of the first year of the Patrick tenure.

He already has established one. Last December, before Fowler announced his resignation, Patrick sought out the Independent Television Association (INTV) and asked it for a forum at which he could make a major policy statement. He delivered an impassioned speech in favor of protecting syndicated exclusivity for broadcast stations already threatened with loss of programming to cable.

At an INTV-sponsored symposium, Patrick, citing then what appears to be becoming the broadcasting buzzword of 1987—public interest—began an attack on the compulsory license that the cable industry enjoys at the hands of the 1976 Copyright Act, and tied that to the threat of cable being able eventually to preempt the syndicated programming on which independent stations depend. The compulsory license issue also has been tied to the commission's reluctant action on a new mustcarry regulation, with Patrick saying that if cable is relieved of must-carry obligations then it also should be relieved of the compulsory license umbrella.

But, true to his philosophy, Patrick put it all under the rubric of "government interference." He said of the compulsory license, "In my view, whatever circumstances justified its adoption in 1976, I see none in 1986."

He acknowledged then, as he would now, that the FCC has no authority to do away with the compulsory license, but he called on Congress to do so while voting with his fellow commissioners to order up a study of the issue and to revisit the syndicated exclusivity issue abandoned by the agency in 1980.

Even though that change took place before Fowler became chairman, it fit his philosophy of letting the market-place work things out and keeping the government out of it as much as possible. Patrick's position suggests that he gives as much weight to the argument that the FCC was created to see that broadcasters serve the public interest, and that he believes that sometimes government regulation is necessary to carry out that aspect of the agency's responsibilities.

Difference of style

The difference, then, between Fowler's chairmanship and Patrick's, is expected to be one of style of leadership and management, since Patrick and Fowler have held the same general philosophy of deregulation of industry, a hands-off policy by the government, and a marketplace approach to decision-making. And the difference grows, to a great extent, out of what the political scene was when each took over chairmanship.



If Dawson has her way, the FCC will take a comprehensive look at ownership rules, which she has been pushing it to do in her nearly six years at the commission.



Dennis has only been a member of the panel since last summer and has yet to make her mark with an expressed philosophy.

Fowler came into office during the heady first few months of the Reagan administration when staunch conservative Republicans decided to take advantage of having one of their own in the White House after a long absence, and "clean house." With the GOP in control of the Senate, the tendency was to run roughshod and act arrogantly.

Fowler was largely successful in that milieu and has been largely credited with having done the most in the federal government to reduce paperwork and antiquated regulation. Patrick takes over a time when "deregulation" has become a dirty word in Washington, when the Reagan administration is crippled, and when the Democrats have retaken control of the Senate.

The signs of success have been waning for Fowler for some time now. In one of his last appearances before the previous Congress, Fowler and many of his fellow commissioners were scored for their position on minority preferences. It was an embarrassing scene that underscored the depths that the relationship between the two entities had reached.

Earlier this year, in rounds before the appropriations subcommittees in both houses, Fowler came under fire for the FCC's conclusions that the marketplace is taking care of the issue of scrambled satellite signals, and for saying that technology would take care of the needs of broadcasters who were then worried about the agency's plans to allocate part of the UHF spectrum to land mobile.

Congress micromanages

The storm over Fowler's sweep of FCC rules had raged so much that Congress had put itself in the position of practically micromanaging the FCC. Just in the two weeks before the NAB convention, the FCC bowed to congressional demands in making decisions on the allocation of UHF spectrum space to land mobile and on a rewrite of its must-carry decision.

The agency was all set to strip part of the UHF spectrum from broadcasting hands and give it to land mobile when strong pressure from Capitol Hill and intense lobbying by broadcasters forced it to back down and postpone action. No indication was given of what happened next, but the proposal may just be held in abeyance until a notice of inquiry is adopted and completed on the question of the needs of high definition television (HDTV). Broadcasters feared that if part of the spectrum, much needed by current HDTV technology, were given up now, they may

never be able to compete with other HDTV delivery systems, such as cable and satellites.

The must-carry decision was scheduled as one of the last actions before most of the commissioners and staff headed to Dallas for the NAB convention

Congressional pressure in both areas was not unprecedented in the relationship that had grown increasingly strained as Fowler completed nearly six years as chairman. And the strain came despite the fact that throughout the period since he took over in May, 1981, and the beginning of this year, he was able to work with a Senate subcommittee led by people of his own party and philosophy.

Some viewers of the scene ascribe Fowler's success in that area to his penchant for playing one house of Congress off against another. Often he could tell the leadership on the House Telecommunications Subcommittee that he could not do their bidding on a certain issue because he was being tugged in the other direction by the Senate Communications Subcommittee. On rarer occasions, the argument was reversed. Now, both subcommittees are expected to be in agreement most of the time, and Patrick will have nowhere to hide.

Lest he make a premature lame duck of outgoing Fowler, Patrick has been incommunicado about plans for his own leadership, but some FCC staffers expect a Patrick agenda affecting the broadcasting industry to be quite different than one Fowler would have. But they don't guess in what ways it will be different.

James Quello, who became a commissioner in 1974, has now become Number 3 in terms of length of service on the FCC (Robert E. Lee and Rosel Hyde served longer), brings a different perspective to the change in leadership.

"Patrick is a very fast take, a very bright lawyer," Quello says, but adds, "it remains to be seen whether he's going to be more sensitive to the intent and will of Congress. The commission has had problems with both the House and Seante subcommittees. I think he's a young guy [35] who will want to work with them a little more closely."

Must-cary ultimatum

Recalling the controversy over the must-carry issue, in which Congress virtually ordered the independent agency to go back to the drawing boards and come up with a better solution that the one it had put forward late last year, Quello says. "It was the first (continued on page 137)

FCC: YEARS OF TRANSITION

Hollings presence overshadows Inouye chairmanship; Democrats take hold

Fairness doctrine chief issue facing Senate committee

he official roster of the Senate Commerce Committee lists Sen. Daniel K. Inouye (D-Hawaii) as chairman of its Communications Subcommittee. Indeed when the first broadcast-issue hearing was held this year, he sat in the chairman's chair throughout the hearing. But immediately to his left for the first few minutes of the hearing sat the power behind the subcommittee, at least for the next several months, the active chief of the full committee, Sen. Ernest F. "Fritz" Hollings (D-S.C.).

Broadcasters and others who have watched the proceedings of the Communications Subcommittee for the past several years can be forgiven if they don't know much about the broadcasting-related philosophy of Inouye. Others will remember him as a member of the famous Senate Watergate Committee and the target of one of the better-known slurs that came out of that scandal, "the one-armed Jap," but they could only guess where he stands on broadcast issues.

The same watchers cannot be similarly forgiven if they have the same lack of knowledge of Hollings' philosophy. He served as ranking Democrat on the subcommittee while former Sen. Barry Goldwater (R-Ariz.) was chairman and was its chairman before the 1980 GOP

landslide gave Senate control to the Republicans.

Divided interests

As with his counterpart in the House, Rep. Edward Markey (D-Mass.), Inouye has not been an active participant in the deliberations of the subcommittee, despite his long years of service on the panel. In addition, his appointment this year as chairman (because of seniority) comes at a time when he also has been selected to chair the Senate special investigation into the Iran-Contra scandal.

As with his counterpart in the House, Rep. Edward Markey (D-Mass.), Inouye has not been an active participant in the deliberations of the subcommittee, despite his long years of service.

His role in that investigation has so preoccupied him that he has not even had time to hold the usual get-acquainted meetings with members of the industry he is expected to oversee. And prospects of that changing soon are dim; the special committee already has a schedule that will take it through the summer, and it may still be sitting at the end of the year.

Inouye's chairmanship of the scandal investigation was known before he was chosen as subcommittee chairman, but there had been speculation that Hollings would exercise the power of the full committee chairmanship and assign himself to chair the Communications Subcommittee. He took the chairmanship of another subcommittee instead, kept a seat on the subcommittee, and ended up with the best of both worlds for at least the first year of the 100th Congress

If there was any doubt about Hollings' role, that was dispelled when the

* New member

Daniel K. Inouye (D-Hawaii) Chairman



Robert Packwood (R.-Ore.) Ranking minority member



J. James Exon* (D-Neb.)





Wendell Ford (D-Ky.)



Albert Gore (D-Tenn.)



Ernest Hollings (D-S.C.)

first subcommittee action of the new Congress was a hearing on S-742, which Hollings introduced to codify the fairness doctrine. Inouye, along with the ranking Republican, John Danforth (R-Mo.) were cosponsors, but the impetus was Hollings'.

Well before that bill was introduced, Hollings made it clear he was the power behind the push for codification. He as much as said so at a meeting the National Association of Broadcasters held for its state legislative leaders in late February.

At the fairness doctrine hearing, in his usual down-home ad lib style, Hollings was adamant, and his statements were more heartfelt than Inouye's more perfunctory remarks: "This doctrine is a requirement for balance and credibility within the broadcast media, and the print media as well. It hasn't been treading on anybody's rights.... There is a limited spectrum out there."

He says there has never been any doubt in Congress that the fairness doctrine, which requires that equal time be given in non-news shows for all candidates for the same federal office, and to opposing sides on controversial issues, was part of communications law

"Now, we are faced with a ruling by Judge [Alexander] Bork of the U.S. Court of Appeals in the TRAC case that says just the opposite is true—that we never codified the fairness doctrine in 1959, that it is only part of the general public interest standard, and the FCC can repeal it without our approval." (Judge Antonin Scalia, now on the U.S. Supreme Court, joined with Bork in that decision.)

Political stopping point

Knowing the sentiment of Congress, which was in the position of protecting something from which its members benefitted, the FCC was not about to take up Bork's offer. When it held en banc hearings on the issue and made a report on the subject, it had gone as far as it could go politically. Last year Congress ordered it to do a study of the use of the fairness doctrine and to report to Congress by Sept. 30.

In another study, the FCC's conclusion already has been that the doctrine might have been codified in 1959, but that it still was an anomaly that should be eliminated. That did not win the FCC any friends in Congress.

In a statement accompanying introduction of his bill, Hollings not only gave his views on the fairness doctrine but indicated that, as with Markey and chairman John Dingell (D-Mich.) of the House Energy and Commerce committee, he intends to change the man-

John F. Kerry*
(D-Mass.)

Ted Stevens
(R.-Alaska)

Ted Stevens
(R-Alaska)

Pete Wilson*
(R-Calif.)

John Danjorth
(R-Mo.)

ner in which Congress has been treating the FCC for the past several years and hold its collective feet to the fire.

Hollings says the Bork decision "is just plain wrong. It's distorted. It's illogical. But I would not be so concerned if I believed the current FCC could deal

Hollings has a string of criticism of the manner in which the FCC has treated the fairness doctrine during the Fowler tenure.

fairly and properly with this matter. I have no doubt it will not. Over the past six years, the FCC commissioners have demonstrated unequivocally that they are neither reasonable nor enlightened on the issue of the fairness doctrine. Rather, the chairman and his fellow commissioners approach this issue with closed minds and misguided

views. They have only one goal: Repeal the fairness doctrine and don't let the facts stand in the way."

At the subcommittee hearing, noting the presence of outgoing FCC Chairman Mark Fowler's presence as a witness, Hollings said, "Mark Fowler wants to leave us a going-away present and I'm not going to accept it if I possibly can."

Fowler stuck by his position and defended efforts to eliminate the doctrine. Besides him, however, was his predecessor as chairman, Charles Ferris, who made an impassioned speech in favor of keeping the doctrine as insurance that broadcasters will meet their obligation to provide information to the American public.

'Misguided vendetta'

Hollings has a string of criticism of the manner in which the FCC has treated the fairness doctrine in its own proceedings, before Congress, and in the courts during the Fowler tenure. He concludes, "The commission's relentless and misguided vendetta against the fairness doctrine is truly astounding."

In order to avoid a repeal that he expects the FCC to do in the absence of congressional action, Hollings says he and others had no recourse but to in(continued on page 135)

FCC: YEAR OF TRANSITION

New leader's views just unfolding; Tauke, Tauzin in broadcasters' corner

Markey surfaces at House unit helm with liberal leaning

sk someone who has sat through a lot of hearings of the House Telecommunications Subcommittee for the past eight years to name some of the best-remembered names on the panel, and the likely response will be Wirth, Swift, Tauke, Tauzin, Leland and perhaps a few others. The same person easily might even forget that for all that time the lineup included Rep. Ed Markey (D-Mass.)

Until now, few people knew where the infrequent participant in broadcasting issues before the subcommittee stood on the issues. They knew he was a liberal in every sense of the word, fully supported by his voting record. The votes he did cast on the subcommittee generally sided with Rep. Tim Wirth (D-Colo.) former subcommittee chairman and now Colorado senator.

If the same observers went back far enough with the subcommittee, they would have named Rep. Torbert Mc-Donald (D-Mass.), whose seat in Congress Markey, who will turn 41 in July, holds today. But Markey gives no clues that he will follow "Torby's" philosophy.

It is a tribute to the longevity of the seniority system, which many people had prematurely declared a dying aspect of Congress, that Markey has become chairman of a subcommittee with which he is barely familiar. His seniority on the parent Energy and Commerce Committee put him in line for a subcommittee chairmanship through attrition, and Wirth's run for the Senate gave Markey the opening.

Needs education

Because he took so little part in the activities of the subcommittee he has served on since he was first elected in 1978, Markey has had to do a lot of studying on the issues to get up to par. Like his Senate counterpart, Sen. Daniel Inouye (D-Hawaii), he has brought in his own staff, often just as inexperienced on the issues, to help him take over and get quickly educated.

Consequently, the Telecommunications Subcommittee this year is likely to attack issues one at a time, on a piecemeal basis. An across-the-board philosophy will be slow to emerge.

Since objects tend to move into vacuums, Rep. Al Swift (D-Wash.), who has been steadily gaining strength as a respected opinionmaker, is expected to be a major player on the subcommittee this year.

Markey, who has shunned press interviews until he can get up to speed on the issues (his subcommittee staff also has been unaccessible to speak on the issues before the panel), thus shocked broadcasters when he gave his first speech on communications as chairman.

At an early February symposium on the new Congress, in which he was a last-minute stand-in for Rep. John Dingell (D-Mich.), chairman of the full committee, Markey shocked broadcasters by declaring, "It is time to resurrect the FCC as a regulatory agency," he said, stressing the word "regulatory." He said that should be the focus, "not an agency which dispassionately watches as an unbridled marketplace works its will while turning a blind eve to the interest of the consumer.... I think that with a new FCC chairman, and with Democratic leadership in the House and the Senate, we can redirect the commission toward its original and vital mission, to protect the public interest."

Markey then mentioned three agenda items, two of them concerning the telephone companies over which the subcommittee has jurisdiction. The other was the fairness doctrine, which the Senate already had indicated it would be taking the lead on. The rest of the broadcasting issues that may come before his panel were dismissed as events that may require its attention, among them must-carry and minority preferences.

Later that month, he made nearly identical remarks about regulation before a group of cable operators. He gladdened their hearts by speaking strongly against the idea of allowing telephone companies to provide cable service. That, he said, "could wipe out any competition in the industry, and in the emerging and emergent technologies."

Consenus sought

Taking a page from what has become an increasingly normal method of operation for Congress, he urged the cable people to get together with the independent TV operators, movie people, the major TV networks, public television and the telephone companies to work out a consensus that they could



Edward Markey (D-Mass.) Chairman



Matthew J. Rinaldo (R-N.J.) Ranking minority member



Rick Boucher* (D-Va.)



John Bryant



Cardiss Collins (D-Ill.)

* New subcommittee member



Jim Cooper* (D-Tenn.)



Wayne Dowdy (D-Miss.)



Dennis Eckart* (D-Ohio)



Ralph Moody Hall* (D-Texas)



Mickey Leland (D-Texas)



Bill Richardson* (D-N.M.)



Jim Slattery (D-Kansas)



Al Swift (D-Wash.)



Mike Synar (D-Okla.)



W. J. "Billy" Tauzin (D-La.)

bring to Congress for endorsement.

Markey warned that if the FCC's new must-carry solution fails to gain acceptance "by all the major players this time around, there will be considerable sentiment on the subcommittee for legislating a solution." Markey denounced the A/B switch idea but urged carriage of public TV stations. He also threatened oversight hearings on the status of the cable industry if the industry fails to live up to its responsibilities now that it is the "800-pound gorilla" in communications.

Under the Wirth leadership, Reps. Tom Tauke (R-Iowa) and "Billy" Tauzin (D-La.) often were instrumental in pushing the agenda of the National Association of Broadcasters. They usually failed to get much consideration of it in the House in the past, despite having a Senate communications leadership that generally reflected their viewpoint. Ironically, even with that portion of the Senate in a minor role this year, broadcasters feel the climate is right for a big push on the new form of their biennial legislation, this one numbered HR-1140, and essentially the product of the NAB.

In a speech accompanying introduction of the measure, Tauke explained, "Under our proposal, a license would be renewed unless the station fails to first, broadcast material responsive to the concerns to the community and second, operate in compliance with the rules and regulations of the FCC."

Eddie Fritts, NAB president, says that although reaction by Swift and

Markey mark "very encouraging signs to us, I suspect that there will be a price to pay, and what we will have to do is attempt to find out what price they are asking for what we need." He does not say, however, what broadcasters will be willing to trade, but does draw the line at content control.

Tauke-Tauzin bill

The Tauke-Tauzin bill would allow automatic renewal of broadcast licenses unless a station fails to "meet the needs and interests of its listening and viewing audience." Gone would be the open door for others who want the license to challenge renewal by offering better operations. It also is designed to eliminate the payoffs that some broadcasters make to challengers to get them to withdraw their challenge.

"Our legislation provides certainty for consumers and for broadcasters," Tauke says. "It reaffirms and clarifies a broadcaster's public interest responsibility."

John Summers, senior executive vice president and head of government relations for the NAB, recognizing Congress' passion for working on consensus agreements, and knowing that Tauke-Tauzin in its current trouble-free form for broadcasters is not likely to pass, is now leading an effort to get friendly and unfriendly groups that want to take sides on the issue to sit down and try to work out a consensus on what he calls "a balanced package that has a chance of passage."

He mentions Swift and public interest groups as the primary people the broadcasters are going to have to satisfy if legislation is to pass. He won't name the public interest groups he is approaching for talks but says the hope is to get them, lawyers representing broadcast groups and the Democratic and Republican staffs of the communications subcommittees in both houses to sit down to work on a package.

Sen. Ernest F. "Fritz" Hollings (D-S.C.) now chairman of the Senate Commerce Committee, is believed to be working on his own version of a comparative renewal bill, but the NAB is concentrating its effort on the House side, from where Summers says "the problems traditionally on this question have come. We've passed legislation on two or three occasions on the Senate side, and Hollings himself has voted for this legislation."

Summers says the Tauke-Tauzin bill was drafted hastily to get something on the table for discussion, and that the broadcasters will offer additional language later in the process. If they want relief from comparative renewal requirements, he says, broadcasters are going to have to accept some compromises. "What do you do with a petition to deny?" he ask rhetorically. "In what way do you make public participation easy for the public in the petition-to-deny process?"

Equal employment

Also expected to be inserted into the

FCC: YEAR OF TRANSITION

package is a broadcasting version of the equal employment opportunities package that the cable industry accepted as part of the 1984 cable reform act, codification of minority preferences and the minority policies on distress sales and tax certificates. Rep. Mickey Leland (D-Tex.) already has put broadcasters on notice that he will push for inclusion of that package in any comparative renewal bill.

There are prices to be paid already in the bill, Summers adds. "The Tauke-Tauzin bill not only contains a reaffirmation of the public interest standard, but for the first time would be judged at renewal time, which would be a reflection of the public interest standard."

Basically, he says, the public interest standard would be a codification of what the FCC already requires. They include "issue-responsive broadcasting material" which the NAB insists should include not just programming, but public service announcements and editorials.

There also is a fear, however, that the comparative renewal bill, which would put the broadcasters in the position of supporting additions to the bill in order to get acceptance of the core, would become a "Christmas tree" for other legislation to be attached.

Among those attachments, broadcasters fear, could be such things as restoration of the three-year trafficking limitation on station sales or transfers. Since the FCC eliminated its rule against a change of ownership of a station within three years of the previous change, the industry has been accused of selling stations like commodities.

"It could well be something we would have to consider in the context of the comparative renewal bill," Summers says. But, he adds "theres only so much that we should have to pay in order to get rid of comparative renewal."

Absent from the broadcasters' offensive efforts on Capitol Hill this year will be an appeal for codification of the television and radio deregulation. "We feel there isn't going to be a reinstitution of these things," Summer says.

Music licensing

The only other offensive effort for broadcasters will take place in the House Judiciary Committee where Rep. Frederick "Rick" Boucher (D-Va.) has reintroduced legislation (HR-1195) for the All-Music Licensing Committee to require any contract for a syndicated television program to also include the rights for the music included in it.

Boucher has carried the water in previous years for broadcasters against the music licensing groups. He has been unsuccessful in the past, but this year, in addition to being a member of the Judiciary Committee that will consider the legislation, he also is a member of the Telecommunications Subcommittee for the first time, giving him added clout in the area.

Other than that, the broadcasting industry finds itself largely on the defensive on Capitol Hill during the 100th Congress.

So far as defensive issues on the Telecommunications Subcommittee are concerned, Rep. Cardiss Collins (D-Ill.) is expected to use the panel as a sounding board for efforts to get tax deductions disallowed for advertisers that discriminate against black-owned or operated stations in the placement of ads.

Collins' effort is expected, however, to be part of a much larger effort that will cross the boundaries of several committees, centering in the House Ways & Means Committee. It involves disallowing tax deductions for advertisements for tobacco, beer and wine, military equipment and other goods, rather than an outright ban on the products, an action that is widely believed to be unconstitutional on First Amendment grounds.

Although cigarette advertising al-(Continued on page 150)



Thomas J. Bliley, Jr.



Dan Coats (R-Ind.)



Jack Fields (R-Tex.)



Carlos J. Moorhead (R-Calif.)



Howard C. Nielson (R-Utah)



Michael G. Oxley (R-Ohio)



Don Ritter (R-Pa.)



Thomas J. Tauke (R-Iowa)



Normal F. Lent* Ex-officio (R-N.Y.)



John D. Dingell Ex-officio (D-Mich.)

Federal Communications Commissioners

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Tyrone Brown 1977-1981













































*John C. Doerfer 1953-1960



Richard A Mack 1955-1958**



*George C McConnaughey 1954-1957**







George Edward Sterling 1948 1954

























Norman S. Casu George H. Payne 1934-1945** 1934-1943** *Served as Chairman





*Eugene O. Sykes 1934-1939**



*Frank R. McNinch 1937-1939**



Hampson Gary 1934**

**Deceased

NAB's Fritts learns the hard way

dward O. "Eddie" Fritts has survived. He now talks with ease about issues facing the National Association of Broadcasters, which he heads as president and CEO. He speaks with confidence about the association's chances of defending itself in the Washington arena this year. He notes with pride the growth of the organization in recent years. And he glows with anticipation about the future of the NAB.

Fritts survived an effort to dump him as elected head of NAB; he has presided over a shakeup of the key NAB staff; he has suffered accusations from high places that his group lacked lobbying ability; he has watched as competing industries repeatedly won offensive efforts while the NAB remained on the defensive; he took responsibility when the association made tactical blunders in dealing with Congress, creating strong enemies and dooming any hopes for victories in the process; and he has stumbled as he has grown more sophisticated about Washington politics.

The Indianola, Miss., native is a Washingtonian now. Suddenly in 1987, Fritts is faced with starting all over—as all of the chief government players the NAB has to deal with are changing. But Fritts is calm. The NAB appears to have retreated, regrouped and placed itself on solid ground for the near future. Just as solid, it appears, is Fritts' position as president and CEO.

He appears relaxed but says he is not fully satisfied. "We can be much more effective, we can do a much better job of communicating the needs of our industry to our members, and, consequently, getting them motivated to come to Capitol Hill," he says.

He is only the 19th president of the 65-year-old organization, having fought for and won election to take over in October, 1982, the seat vacated by the retiring long-time president, Vince Wasilewski. "There were some very tough times at the outset," Fritts now recalls, "and I would not try to dodge that"

Those times were the result of "the turbulence associated with the change of administrations. We have been able to work through those. Through attrition principally, and sometimes encouraged attrition, we've been able to restructure our staff."

A lot of NAB's problems during the first of Fritts' nearly five years in office, however, had to do, not with personnel, but with philosophy. There has been a perception for several years that the NAB, like the old AT&T, thought it could muscle its way in and get what it wanted because it was the "only game in town." After suffering many defeats over the past few years while the rival cable industry won victory after victory and gained a reputation for effective lobbying, the NAB appears to have adjusted with the times, shed its mantle of arrogance, and changed its image in the eyes of those in Washington who can have an impact on the industry.

Part of the earlier problems can be attributed to the NAB board and executive committee, composed primarily of persons outside of Washington unfa-

miliar with its nuances and afflicted with the normal anti-government prejudice. Until Fritts solidified his leadership, the board and committee members tended to micro-manage the lobbying effort, not allowing those in charge of lobbying the latitude they needed to craft compromises.

Constant turnover

As a result, there were constant turnovers in government relations chiefs until John Summers, who already had been elevated to executive vice president as the chief staff member at the NAB, was persuaded to resume his old job as chief lobbyist in addition. Fritts, however, blames many of the NAB's lobbying woes on persons who wanted to use the government relations job as a stepping stone to something better.

Helping the NAB to adjust was the fact that during the nearly five years since Fritts' presidency began, the lobbying game in Washington has changed dramatically. As Fritts notes, "There are 5,000 associations and over 48,000 lobbyists" in Washington where once lobbying was a small industry.

In order to get a voice that could be heard by the outnumbered 535 members of Congress and the key agency pesonnel around town, associations such as the NAB often have formed coalitions of likeminded groups to fight for or against a particular issue. "We've done a good job in reaching out and developing allies and establishing cooperative coalitions with people who on various issues have similar points of view," Fritts says.

"The best evidence of that was in the beer-and-wine controversy where we developed a broad base of allies who had biweekly meetings and sometimes weekly meetings in terms of our goals and objectives and our monitoring of our plans."

Lobbying also has changed, he says, because "There's a new breed of congressperson who has come to Washington. They are more adept at communications, they have a different point of view toward the seniority system, and I think that we have been able to change and adapt with it."

Small-market involvement

Fritts believes the key to a successful NAB these days is the very thing that would attract someone of his small-town background—involvement of the (continued on page 152)

Eddie Fritts

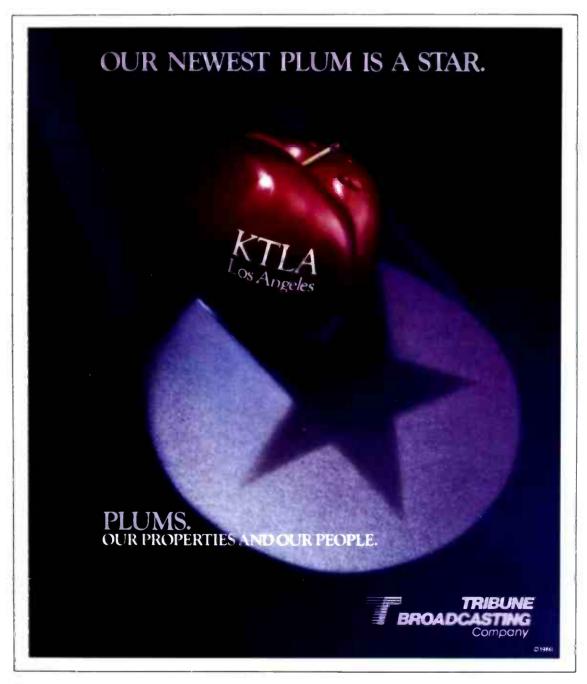


Finally a
Washingtonian,
Fritts is faced
with starting all
over. Chief
government players
that NAB deals
with are changing.

KTLA 40th ANNIVERSARY

Television/RadioAge

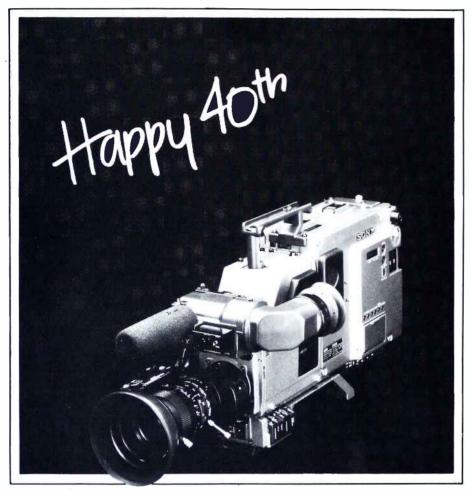
March, 1987





celebrating

KTLA



A time to reflect, probably so. But also a time to greet the future with an eye toward innovation.

Like you, we look forward to broadening the scope of professional broadcasting through innovation and technical adaptation to the needs of our industry and the people it serves.

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KTLA TURNS 40

L.A. station's early independence was matter of necessity

Home of programming 'firsts'

Before 1951 there was no transcontinental cable for transmitting network programming to the West Coast. The only coaxial cable lay east of the Mississippi only as far as Chicago. Network shows were seen by West Coast viewers a week later, usually on scratchy, blurred kinescopes. So television in Los Angeles developed differently from the rest of the country, on its own, independently.

By SHERRIE MAZINGO

orld War II had ended just two years before, and its sixyear span had greatly stunted the growth of television in its infancy.

The date was Wednesday evening, January 22, 1947. Gathered inside a soundstage at Paramount Studios in Hollywood was an eager and anxious crowd of 300: studio execs, ad agency reps from both coasts, a group of New York television directors, a score of technicians, a handful of local city officials and several movie stars.

The occasion was a live telecast. KTLA(TV) was making its debut as the first commercially licensed station west of Chicago. Before then the station operated as experimental station W6XYZ. Paramount Pictures was the owner.

Klaus Landsberg, a young electronics genius who ironically escaped from

Nazi Germany just nine years before, had almost singlehandedly made the telecast possible (see Landsberg profile, page A8).

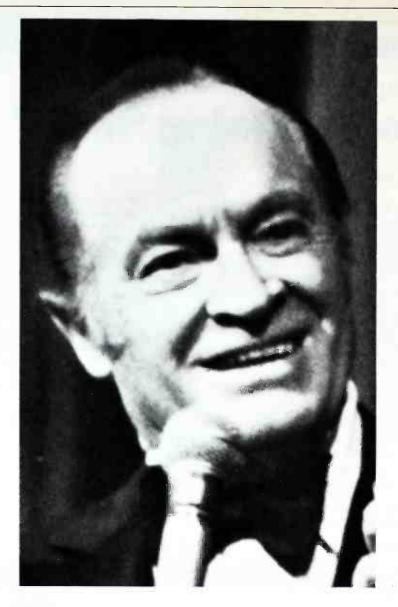
A few minutes before 8:30, Landsberg himself eager and anxious, stood side stage as local dignitaries made a few formal remarks in a warmup ceremony called "KTLA: A New Public Servant."

At 8:30 the official broadcast began in true Hollywood style. Billed as "the Western Premiere of Commercial Television," the hour-long, Landsberg-produced show featured Cecil B. DeMille, Bob Hope, Dorothy Lamour, William Bendix, Jerry Colonna, Peter Lind Hayes, Mike Douglas, Ann Rutherford and the DeCastro Sisters, among others.

Hope, a young radio comic, was the m.c., making his TV debut. He delivered the opening lines: "This is KTLA, formerly W6XYZ television, Los Angeles, broadcasting on channel 5. Good

Klaus Landsberg atop remote mobile unit truck (1946)





"We didn't think it [television] was going to last," says Bob Hope. "We just didn't think it was serious." As for his stint as m.c., "I couldn't have been nervous because I didn't attach any importance to the thing . . . That was before I found out how much money there was in it."

evening everyone." Later in his script he said, "This is Bob, first commercial broadcast, Hope." Nervous, he tripped over the station call letters and frequently turned to Landsberg for guidance. At one point on air, Hope asked Landsberg why "the red light" kept going on and off.

In a recent interview with TV/RADIO AGE, Hope said he actually made a few "appearances" on W6XYZ before 1947, and he recalled filming with Bing Crosby on the Paramount lot adjacent to W6XYZ. "Klaus Landsberg used to say hey, come in and say a few words.' Because we liked Klaus, we'd go over there and say a few lines [for the cameras]; then we'd go back to Paramount."

Hope said, at the time, he regarded television as a short-lived plaything. "We didn't think it was going to last, "he recalled." We never went over there on purpose. We just didn't think it was serious."

So, of that first night when the station went commercial, Hope quipped: "I couldn't have been nervous because I didn't attach any importance to the thing." But then he added: "That was before I found out how much money there was in it."

The TV audience wasn't much bigger than the studio audience. Estimates place the number of home TV sets in the area at somewhere between 350–500. A local Lincoln-Mercury dealer, Tupman Motors, had paid \$4,000 for rights to sponsor the show. The broadcast signal was relayed from the studios to a transmitter that Landsberg had hand built 18 miles away at the top of Mount Wilson.

Broadcast milestones

While the first commercial broadcast was far from smooth, it would fore-shadow an unparalleled track record in programming excellence. The station would establish broadcast milestones in technology, live local programming and, especially, in news.

Landsberg had come west in 1941 from DuMont Labs on the East Coast. He had designed several electronic inventions and helped Allen B. DuMont set up TV station WABD in Manhattan (later to become WNEW-TV). Paramount, a major DuMont stockholder had just set up W6XYZ and sent for Landsberg to take charge of the new venture.

From 1941-1945, Landsberg and Paramount used the station primarily as a publicity tool to showcase Paramount talent. Stars from current and past pictures would be seen mugging it up for the cameras in front of Paramount's front gate.

In addition, World War II greatly

39 YEARS OF COMEDY, TRAGEDY, DRAMA, THRILLERS, SPECTACLE AND CLIFFHANGERS.



Sometimes, we're our own worst competition. Our strong sports reputation overshadows our blockbuster movies, first run comedies, television classics and syndicated specials. So while we're leading the league with our spectacular sports coverage, it's our combination of movies, entertainment and news that puts us in a league by ourselves. It's how we've ended up with 39 perfect seasons.

WGN-TV CHICAGO

ATribune Broadcasting Station

WGN IS PROUD TO SALUTE KTLA ON ITS 40TH ANNIVERSARY OF BROADCASTING.

slowed down program development. In 1942, the Defense Communications Board declared a ban on all broadcasting and construction of broadcast facil-

Before the ban that year, W6XYZ would do the first telecast ever from inside a motion picture studio, on the set of Paramount's This Gun For Hire, which starred Alan Ladd and Veronica Lake.

In 1943, W6XYZ like many of the other 18 licensed experimental stations around the country, telecast civil defense training procedures put on by volunteers. In between, Landsberg featured a few one- or two-person live talent acts, and a musical variety show called Hits and Bits, hosted by former character actor Dick Lane. Lane later became one of the most popular personalities in local television.

The next year Landsberg premiered a show called Embarrassing Moments, featuring the outtakes from Paramount films. The show was an early prototype of later TV "blooper" shows. Next came a 1945 show, Interview of the Stars, a series of "promotional" interviews with studio stars from Paramount's main gate.

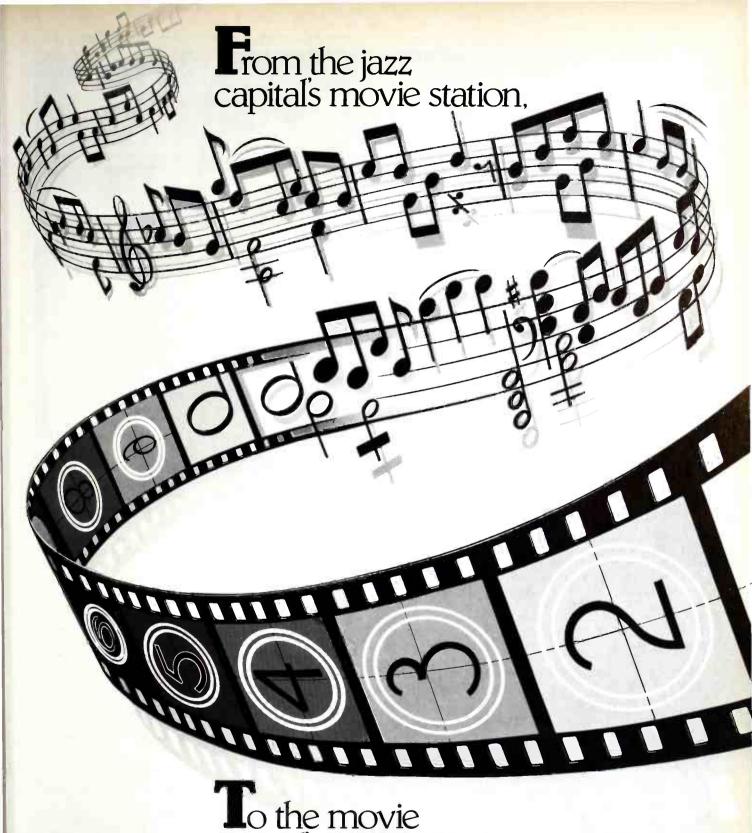
During 1946 Landsberg made sports programming the station's backbone. He telecast the Sheriff's Rodeo from the Los Angeles Coliseum, then introduced viewers to wrestling (with Gorgeous George), boxing, basketball, auto racing, horse racing, ice hockey and

(continued on page A14)

Mike Stokey's "Pantomime Quiz" featured two teams of celebrities guessing charades. It was an instant hit, winning an Emmy and later becoming a network show.

The teams settle in





To the movie capitals jazziest station, Happy 40th KTLA!





A TRIBUNE BROADCASTING STATION



Landsberg's motto: 'The impossible takes a little longer'

is motto was "the impossible takes a little longer." But Klaus Landsberg, the brilliant electronics scientist who started KTLA, faced the "impossible" often and just as often conquered it under deadline.

During his brief life, Landsberg thought of television as his conquerable impossibility. By the time he died of cancer in 1956 at age 40, he had creatively and electronically pioneered the medium to a point unmatched by anyone before or since.

His original 13-page biography written in 1952 by his first wife, journalist Evelyn DeWolfe, is still distributed by Paramount Studios and KTLA as the major source of information about him. But there is much that has not been written about both his life and accomplishments.

Born in Berlin, in 1916, one of two sons of an attorney and judge, he was fascinated by radio as a child. By the time he was nine he was building receivers in everything he could get his hands on including matchboxes. At age 16, he amazed German scientists by building the most advanced short wave radio receiver of the time. At 18, he was assistant to the director in one of the world's first TV labs and there designed a cathode ray (picture) tube.

Landsberg later earned degrees in

electrical and communications engineering from the Universities of Prague and Berlin; then studied in Holland and Czechoslovakia.

An accomplished athlete, he appeared in several European movies as an exhibition skier. Landsberg's son Cleve, 41, an L.A. producer who heads his own company, says his father could have competed in the 1936 Berlin Olympics "but he refused to wear the swastika." Instead, Landsberg used his electronic genius to help set up the historic telecast of the Berlin Games.

Fled Nazi Germany

Other difficulties with the Hitler regime later led Landsberg to flee Nazi Germany for the United States. The year following the Olympics, Landsberg developed many electronic inventions but none as significant as a forerunner to a radar device that allowed planes to make blind landings. When Landsberg applied for a patent, Hitler, realizing the importance of the device, classified the information as a military secret and ordered Landsberg to report to the Third Reich with the plans. Infuriated, the brash and determined Landsberg bolted for Holland on his way to the U.S.

Arriving in Philadelphia in 1938, Landsberg, now 22, went to work as a development engineer for Farnsworth Television, then left work for NBC in New York. His primary role at NBC was to make the first public demonstration of television at the 1939 New York World's Fair technically ready.

It was also in 1939 that Landsberg went to work for another industry pioneer, Allen B. DuMont. At DuMont Labs, Landsberg designed "genlock," the automatic synchronizing circuits that allow the simultaneous functioning of a system of cameras on the same sync pulse. Landsberg then helped set up WABD, DuMont's New York station, and assisted in producing some of the station's first programs.

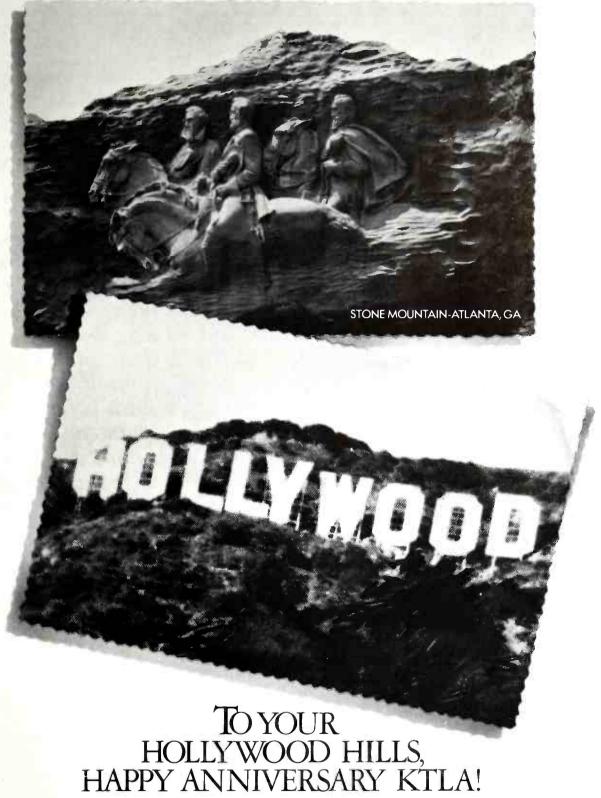
The move to DuMont proved providential. Paramount Pictures was a major stockholder in DuMont's ventures and, in 1941, studio executives invited Landsberg to come west and launch experimental station (W6XYZ).

With the unrelenting zeal that had become his trademark, and the parts from two video cameras, Landsberg boarded a train for Los Angeles. The move would undeniably establish for him a formidable place in the history of American television. As a news reporter at the time noted: "Landsberg trained west with Los Angeles television on his lap."

From the outset, Landsberg assumed total charge of the station. He handbuilt its transmitter on Mount Wilson. When he was not overseeing all the technical operations, he was busy planning two other station basics—programming and promotion. His genius in these areas would bring him as much fame as his engineering expertise.

Landsberg was at once general manager, station manager, business manager, program director, promotion director, show producer, show director, news supervisor, chief engineer and person-

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nel manager (he did all the hiring).

Former colleagues say he was also demanding, tireless, driven, dynamic, determined, creative, a perfectionist, and hot-tempered. A chain smoker, Landsberg also downed countless cups of cold coffee, the way he preferred it.

"He was very demanding," says veteran KTLA newsman Stan Chambers, "but he knew what he wanted, and he knew what he was doing. If Klaus said it had to be done,"

Adds close friend, Johnny Polich: "Television for him was 24 hours, seven days a week; he slept little and drove himself constantly." Polich recalls frequent trips with Landsberg to Mount Wilson to work on the transmitter. "He used to live, breathe and think television." Polich, hired by Landsberg in 1948, retired from the station eight years ago as a remote supervisor.

"In the early days," says Chambers," the transmitter had to be tuned by hand, a very long and painstaking job. Klaus would literally spend the whole night at Mount Wilson with the engineers; then early the next morning, he'd be in the office handling administrative duties."

In the afternoons, Landsberg would be overseeing rehearsals for the stable of well-known shows he'd developed. At night, he'd be in the director's chair.

In later years, a typical New Year's Eve would find Landsberg with two of the station's four remote cameras directing the Spade Cooley Show from the Santa Monica Ballroom; then he would alternately switch to the Aragon Ballroom nearby where the other two cameras were set up for the Lawrence Welk Show.

When Welk finished, all four cameras were collected, and Landsberg, with crew, headed for Pasadena and the Rose Parade.

Still invented

In between, Landsberg worked on inventions, developing the electronic viewfinder for TV cameras, a high sensitivity camera tube and a sophisticated mobile remote unit for beaming live broadcasts. The mobile unit was used as early as 1943 to televise specials like the Sheriff's Rodeo.

And all along, Landsberg was garnering industry accolades. The Television Broadcasters Association honored him in 1944 for adaptation of motion picture techniques to television and again in 1946 with its Gold Medal for Outstanding Public Service Contribution to television. In 1945, the American Television Society had given Landsberg its award for continued excellence in TV production.

Landsberg had established such a re-

cord in programming and production, that when the Federal Communications Commission started accepting commercial license applications after the war, Paramount reportedly headed the list.

In December, 1946, a few days before Christmas, the FCC officially issued a commercial license to W6XYZ and assigned the call letters KTLA (for Television Los Angeles). After KLTA's inaugural broadcast on January 22, 1947, the station, under Landsberg, scored triumph after triumph.

More than 40 shows

In the next few years, Landsberg would create, produce, direct or in some other way have a hand in the development of more than 40 original TV shows. He would again innovate prototype shows on L.A. television long before they were seen by national audiences on network TV. These shows included Lawrence Welk, Hopalong Cassidy, Time for Beany, Pantomime Quiz, and big band musical revues. One of these, Bandstand Revue, went into syndication as the forerunner to Your Hit Parade.

Meantime, the ratings and the awards continued to pile up for Landsberg and KTLA. In 1950, Paramount made Landsberg a vice president. He confided to his parents, who now lived in L.A., that he felt he had "truly arrived" in the industry. KTLA under Landsberg had not only established itself as a major entertainment force in the seven-station market, it had become a major station for news, especially on-the-spot news coverage.

He believed strongly in television's potential to deliver breaking news. In a speech before the Writer's Congress, he said: "The most outstanding of the contributions that television can be expected to make to further democracy ... will be its unique usefulness as a means of public information." Landsberg "thought news was the greatest single most important thing that television could put on," says Polich.

vision could put on," says Polich.

By 1952, Landsberg was already fighting a losing battle with cancer. On occasion, over the next few years an ambulance would bring him from the hospital to produce or direct a show on location. When the show was over the ambulance would take him back. At other times Landsberg would hold station meetings in his hospital room.

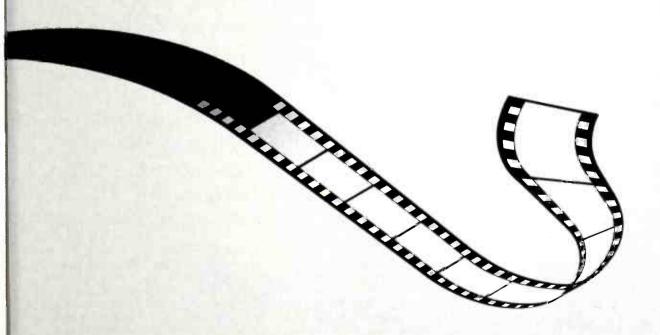
Klaus Landsberg was never ready to give up. The day before his death on September 16, 1956, he called an associate from his hospital bed to report that he'd be on location the next day for a live remote telecast several miles away.

Television for Landsberg, says colleague Johnny Polich, "was 24 hours, seven days a week; he slept little and drove himself constantly." Adds veteran newsman Stan Chambers: "He was very demanding, but he knew what he wanted, and he knew what he was doing. If Klaus said it had to be done, it had to be done."

Photo at top of page A8 shows Landsberg at command post of w6XYZ remote mobile unit.

HERE'S TO 40 YEARS OF GOOD TASTE.







A unit of Geoleta Television

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Tracking the 'firsts'

KTLA has a pioneering history of innovation and achievement in news and entertainment, chalking up an impressive list of firsts in broadcasting. Here are some of them:

1942—First telecast to take place inside a motion picture studio—the set of This Gun For Hire with stars Alan Ladd and Veronica Lake.

1946—First telecast of wrestling, boxing, ice hockey, basketball and roller skating (Roller Derby).

1947—First telecast of the Rose Parade.

1947—First TV station west of the Mississippi to be commercially licensed by the FCC. Call letters changed from Wexyz to KTLA, operating on channel 5.

1947—First on-the-spot news coverage, explosion of an electroplating plant on Pico Street in L.A.

1948—First West Coast station to televise a President's speech, (Harry S. Truman).

1948—First telecast of a movie premiere, *Emperor Waltz*, with stars Bing Crosby and Joan Fontaine.

1949—First extended live on-thespot coverage, $27\frac{1}{2}$ continuous hours, the Kathy Fiscus well tragedy in San Marino

1949—First live telecast from a ship, the U.S.S. Valley Forge, Santa Monica Bay.

1949—First regularly scheduled remote program, City At Night.

1949—First kinescope syndication of a program, *Time for Beany*.

1952—First live telecast of an atom bomb blast from Yucca Flat in Nevada.

Roller Derby. Other shows included Paramount newsreels, a comedy variety show, Shopping At Home, a civic show, Your Town, featuring the L.A. mayor, and Movietown Backstage, a behind-the-scenes look at Paramount productions and personalities.

The wrestling matches were presided over by Dick Lane, whose snappy commentary made it one of the most watched shows of the time. Every time Lane saw a new maneuver he'd give it a name on the spot, and the names took hold. Lane also become known for his hilarious commercials for Central Chevrolet. His trademark was to give the car's fender a hefty slap and howl "Who-o-o-a Nelly!" Once Lane landed an especially mean whop on the fender to show how sound it was. Before live cameras, the fender fell off. Without missing a beat, the irrepressible Lane looked straight into the camera and yelled in surprise, "Who-o-o-a Nelly!"

In December, 1946, W6XYZ expand-

1952—First station to provide a live feed to all three commercial TV networks (atom bomb blast).

1952—First independent to cover a major political convention, the Republican and Democratic conventions in Chicago.

1955—First Los Angeles station to originate color programs, starting with the Rose Parade.

1958—First station to design and operate an aerial remote unit, the "Telecopter."

1969—First station to design and operate the only aerial remote unit with color capability, the color "Jet Telecopter."

1971—First independent to have coverage transmitted on network TV to Europe via satellite and on stations throughout California (the Sylmar earthquake).

1977—First independent to create its own program development department.

1978—First and only commercial TV station to win an Academy Award, for the documentary Scared Straight, produced by KTLA. Documentary also won a national Emmy for Outstanding Informational Program and six local Emmy Awards.

1979—First L.A. independent to win eight local Emmy Awards in one year.

1983—First independent station in the U.S. to use a full battery-powered microwave minicam truck for live onthe-spot news coverage.

1984—First independent station newscast to be named "Best in California" by UPI.

1984—First L.A. station to broadcast in stereo on a regular basis and simultaneously in Spanish.

ed its programming from two to six nights a week.

Advertising rates were offered at \$100 per half hour based on a 13-week contract and until the limit of 1,000 homes with TV sets was reached. New York rates at that time were approximately \$450 per half hour awaiting 5,000 sets in homes.

Shortly before it went on air as KTLA, the station added a seventh night of programming. And that January (1947) it added to its schedule the first telecast of the Rose Parade in Pasadena, now a 40-year broadcast tradition with the station.

Power of the medium

On February 20, 1947, a month after KTLA's inaugural broadcast, an electroplating plant on East Pico Boulevard exploded in smoke and flames leveling nearby buildings. Landsherg immediately dispatched Dick Lane and a

mobile unit to the scene. Preempting other programs, the station went live with the coverage. It was the city's first exposure to breaking on-the-spot disaster news on TV. Landsberg not only scooped every newspaper in town but established television's power to bring news events instantaneously to viewers.

That power would be dramatically demonstrated again on April 9, 1949, during the Kathy Fiscus coverage. Just 4½ years old, Kathy Fiscus had fallen into an abandoned well near her San Marino home the night before. Police

In February, 1947. an electroplating plant on East Pico Boulevard exploded in smoke and flames, leveling nearby buildings. Preempting other programs, the station went live with the coverage. It was the city's first exposure to breaking on-the-spot disaster news on TV. It established TV's power to bring news events instantly to viewers.

and fire teams had worked in vain through the night to rescue her. Landsberg began setting up a special relay system to cover the event and called reporter Stan Chambers who was emceeing a luncheon at the Biltmore Hotel. Chambers, now 63 and still a station reporter, raced to the scene.

Kathy Fiscus had fallen into a 230foot pipe with an opening just large enough for her to slide through. "They tried to dig down next to the pipe but as they got deeper, everything started to cave in," recalls Chambers. Workers hrought in a larger pipe to begin building a parallel tunnel. "When we went

Western Gold!

To KTLA, L.A.'s first station—

To KTLA, L.A.'s first station—
from KWGN, Denver's first.
Congratulations on your first forty years!



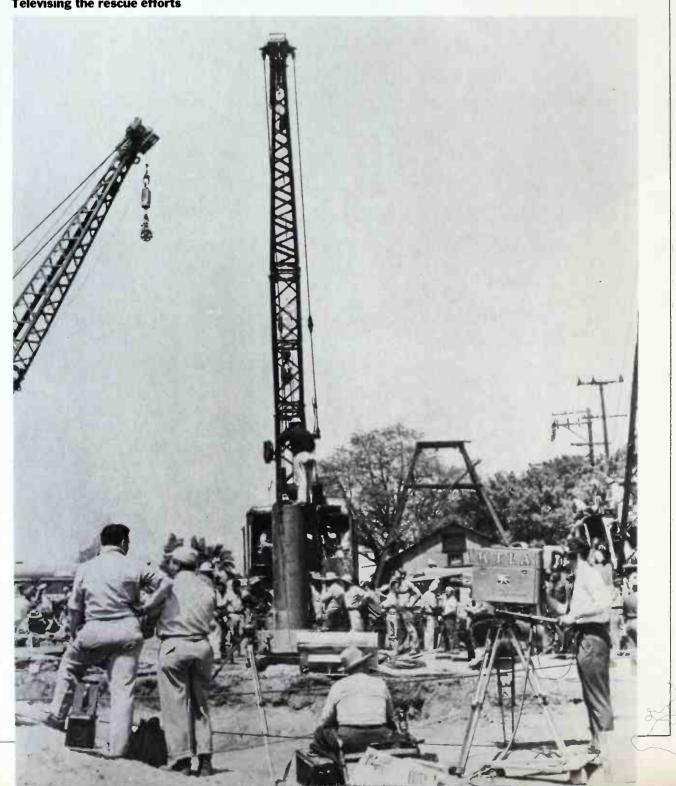
KWGN-TV DENVER

A Tribune Broadcasting Station

KTLA TURNS 40

The Kathy Fiscus coverage had convincingly shown television's immense potential for emotionally involving the viewer.

Televising the rescue efforts



If it's true that life begins at 40...

we pity your competition.

Congratulations, KTLA on your 40th, from your sister station who's just turned 39.



WPIX, Inc. - WPIX/INN/WPIX-FM/WICC

www.americanradiohistory.com

KTLA TURNS 40

on the air that was the operation that was going on," Chambers says.

The station stayed on the air for $27\frac{1}{2}$ continuous hours—still a record for continuous coverage. Chambers and fellow reporter Bill Welsh filled the time with reports of new equipment coming in and interviews with officials and the emerging "sandhogs"—men

lowered through the large pipe to dig out dirt for the new tunnel.

Numerous volunteers and about 5,000 spectators who'd seen the early reports on KTLA converged on the site. Throughout the city, thousands of others gathered in the homes of neighbors with television sets or stood in front of appliance store windows to watch the

rescue efforts.

Tragically, Kathy Fiscus was found dead. Chambers recounting the story several years later would write: "...a generation of people will always remember this little girl they never knew, but would never forget."

The Kathy Fiscus coverage had convincingly shown television's immense potential for emotionally involving the viewer. "It was the first experience with the long form of television news,

In 1949, Landsberg introduced "Cecil and Beany," which later was the basis for the kinescope syndication of "Time For Beany."

"Time For Beany"



Congratulations KTLA





Cooley and his gang

Spade Cooley and The Cooley Chicks performed western swing numbers for live audiences at the Santa Monica ballroom, part of Landsberg's counterprogramming against KTSL's sports.



To the brightest star in Hollywood,

congratulations on 40 years of fame.
Without you, our success wouldn't show.

Our Success Shows

www.amaricanradiahistan.com

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1987

January 7-11	INTV, Century Plaza, Los Angeles December 22, 1986 Issue
January 21-25	NATPE International, New Orleans January 19, 1987 Issue
February 7-10	Radio Advertising Bureau Managing Sales Conference, Hyatt Regency, Atlanta February 2, 1987 Issue
February 9-13	International Television, Film & Video Programme Market, Monte Carlo Television/Radio Age International, February Issue
March 28-31	National Association of Broadcasters, Dallas March 30, 1987 Issue
March 29-31	Cabletelevision Advertising Bureau, New York March 30, 1987 Issue
April 21–27	MIP-TV, Cannes
April 26–29	Television/Radio Age International, April Issue Broadcast Financial Management Association,
	Marriott Copley Place, Boston April 27, 1987 Issue
May 17-20	CBS-TV Affiliates Meeting, Century Plaza, Los Angeles
	May 11, 1987 Issue
May 17-20	National Cable Television Association Convention, Las Vegas Convention Center
	May 11, 1987 Issue
May 31-June 2	NBC-TV Affiliates Meeting, Century Plaza, Los Angeles May 25, 1987 Issue
June 7-13	Banff Television Festival, Banff, Alberta, Canada June 8, 1987 Issue
June 9-11	ABC-TV Affiliates Meeting, Century Plaza, Los Angeles June 8, 1987 Issue
June 10-13	American Women in Radio and Television, Beverly Hilton, Los Angeles
	June 8, 1987 Issue
June 10-14	BPME Convention, Peachtree Plaza, Atlanta June 8, 1987 Issue
September 1-4	RTNDA Conference, Orange County Civic Center, Orlando, Florida August 31, 1987 Issue
September 9-12	NAB Radio '87, Anaheim Convention Center
November 11-13	August 31, 1987 Issue Television Bureau of Advertising Annual Meeting,
	Atlanta Marriott November 9, 1987 Issue
	NOVERTIDE 3, 1307 ISSUE

^{*} Television/Radio Age will have coverage and bonus distribution at these meetings.

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KTLA

THE LOVE BOAT II.

LITTLE HOUSE ON THE PRAIRIE

ON THEIR 40TH ANNIVERSARY



The World's Leading Distributor for Independent Television Producers New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Myunchi Rome



Welk

The first "Lawrence Welk Show" aired in May, 1951.
Although it became part of the ABC lineup in 1955, its L.A. outlet remained KTLA.

"TV Guide" award

LAWRENCE WELK KTLA FRIDAY 8 P.M.

VOTED LOCAL TV FAVORITE



CONGRATULATIONS KTLA



Viacom's gallery of stars salutes KTLA on 40 years of success.



37 Viacom International Inc. All rights reserved.

and it had tremendous impact," says Chambers.

In the intervening years, the audience for television had been rapidly building. By the time of the Kathy Fiscus tragedy, there were an estimated 20,000 television sets in area homes, spurred in part by returning G.I.s settling down with new brides, the postwar baby boom and couples moving to the suburbs.

The Kathy Fiscus story also led to Chambers meeting his wife, Beverly, to whom he has now been married for 38 years. Beverly, her parents, sister and brother-in-law were watching the televised rescue attempt in the parents' Oxnard home and were greatly impressed with Chambers' reporting. The sister said she knew Chambers and had seen him just a few weeks before. She arranged for Beverly and Chambers to meet and the couple married five weeks later. They have 11 children and nine grandchildren.

Baseball rights

Meanwhile, Landsberg had actively continued introducing and/or producing entertainment fare. The station in 1947 obtained the broadcast rights to the Los Angeles Angels baseball games

UTAH SCIENTIFIC congratulates Congratulates KTLA-TV on their 40th Anniversary

Utah Scientific is proud to have supplied KTLA with routing switchers.



1685 West 2200 South Salt Lake City Utah 84119 In 1948, KTLA became the first station on the West Coast to broadcast a President's speech, Harry S. Truman appearing before the L.A. Press Club; the first station to telecast a movie premiere, "Emperor Waltz" with Bing Crosby and Joan Fontaine; and the first station to show Hopalong Cassidy movies. The year also saw competition coming from KTSL, channel 2 (now KCBS-TV).

in the old Pacific Coast League, and later that year added Mike Stokey's Pantomime Quiz to its lineup. The show featured two teams of celebrities guessing charades and was an instant hit. Pantomime Quiz won an Emmy in the first Emmy Awards ceremony and was later viewed by national audiences in network summer scheduling, then broadcast as a regular season network show.

In 1948, KTLA became the first station on the West Coast to broadcast a President's speech, Harry S. Truman appearing before the L.A. Press Club; the first station to telecast a movie premiere, Emperor Waltz with Bing Crosby and Joan Fontaine; and the first station to show Hopalong Cassidy movies. Actor Bill Boyd wisely had bought his own films for TV release. Noted an L.A. writer some years later: "When the [Hopalong Cassidy] craze began, NBC would have Hoppy nationally but KTLA had him locked up in L.A. for some time to come."

The year also saw competition coming from KTSL, channel 2 (now KCBS-TV). Commercially licensed just 14 months after KTLA, KTSL was going heavily with sports. As a result, Landsberg cut his sports programming time and filled it with big band musical shows. The counterprogramming worked, and Landsberg introduced Spade Cooley followed later by the allgirl orchestra "The Cooley Chicks." They performed western swing numbers for live audiences at the Santa Monica Ballroom. A frequent guest on the show was Lawrence Welk, while Dick Lane did the commercials, banging the fenders for the car dealer. Another sponsor was the Lima Bean Advisory Board, and the account executive who showed up on Saturday nights to monitor the commercials was Bob Haldemann, President Nixon's chief of staff during Watergate.

Harry Owens and His Royal Hawaiians and Bandstand Revue, both produced and directed by Landsberg, would premiere from the Aragon Ballroom in Santa Monica within a year. A sensational blonde bandleader named Ina Ray Hutton was such a hit as Owens' summer replacement, that she was scheduled in during the regular season. Marilyn Monroe made her TV debut in an improvisational comedy show called Yer Ole Buddy and got paid \$10 for the bit.

In 1949, Landsberg introduced Cecil and Beany with Daws Butler and Stan Freberg. It later was the basis for kinescope syndication of the program, Time For Beany. Landsberg then created, produced and directed City At Night, the first regularly scheduled remote program from various locations throughout Los Angeles. When the

Changing hands

In 1964, singing cowboy star Gene Autry and his Golden West Broadcasting Co. bought KTLA, laying out \$12 million to Paramount for the facilities and reportedly another \$6 million for the land.

Autry sold KTLA in 1983 in a \$245 million deal that included Golden West Productions, Golden West Subscription TV and Golden West Videotape, a studio leasing division. Anthony Cassara, former president of Autry's Golden West TV division, became president and CEO of the TV unit for Kohlberg Kravis Roberts, the investment firm that bought KTLA. Two years later in 1985, KKR made broadcast financial history by selling KTLA to the Chicagobased Tribune Co. for a record \$510 million cash, the most ever paid for a broadcast station. Autry, though, still owns the land on which KTLA facilities stand.

Steve & Mike, A high



on your 40th.

Lay

Jany

COLUMBIA/EMBASSY TELEVISION

A unit of Coca Cola Television

KTLA TURNS 40

Emmy Awards ceremony premiered that year, KTLA won for outstanding overall achievement, most popular TV show (Pantomime Quiz), and most outstanding TV personality, ventriloquist Shirley Dinsdale with her dummy sidekick, Judy Splinters.

The Hooperatings that year put KTLA first with 26 of the top 30 shows and a 14.3 share of the primetime audience. At the end of 1950, KTLA had four

of the top six shows and eight of the top 15 programs. In 1951 KTLA grabbed the lion's share of the market with 22 of the top 27 shows in the Tele-Que ratings.

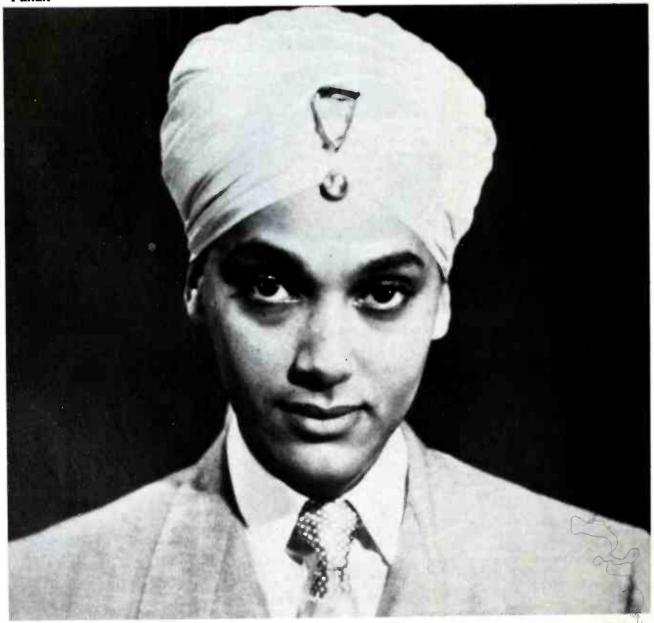
Syndication foresight

Landsberg, realizing that the West Coast stood alone in program development because of the lack of transcontinental cable, shrewdly set up kinescope recorders at the studio to syndicate KTLA shows. It was also in anticipation of a national distribution of the shows through a planned Paramount network of the stations.

In addition to KTLA, Paramount owned a second station in Chicago and reportedly still held 29 per cent of the capital stock in DuMont's ventures on the East Coast. In 1950, Paramount created a separate division Paramount Television Productions Inc. with

Korla Pandit, a mysterious musical mime from New Delhi, became a sensation throughout Southern California.

Pandit



fill the



IP W PRODUCTIONS
A WESTINGHOUSE BROADCASTING COMPANY **GROUP W**

KTLA TURNS 40

Landsberg as vice president.

That Paramount would someday have a major network "was a dream" of Landsberg's, says Johnny Polich, a close friend and associate. Polich, a former pro hockey player for the New York Rangers, was hired by Landsberg in 1948 and retired in 1979 as the station's remote supervisor.

The dream would not become reality, but Landsberg plunged ahead with kinescope syndications. Continuing the big band programming trend that he started in the late '40s, he presented Lawrence Welk in his own show for the first time on TV. The first show aired

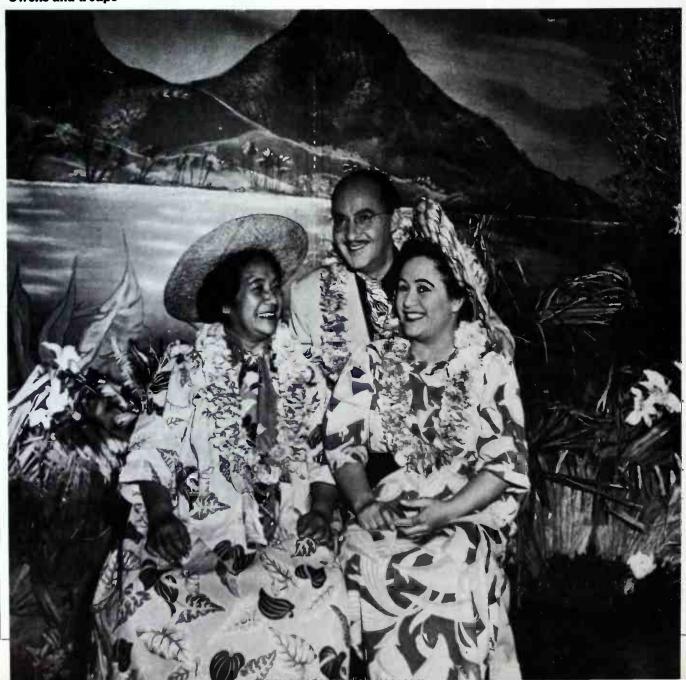
The success of Spade Cooley spawned other musical shows, such as one featuring Harry Owens and His Royal Hawaiians and Bandstand Revue

live from the Aragon Ballroom in May, 1951. In 1955, when it became part of the ABC network lineup, the show continued to air on independent KTLA instead of the ABC-owned station in L.A.

Landsberg produced and directed a musical ice revue series, Frosty Frolics, the first show of its kind on TV. Hockey players and retired ice show stars skate danced in colorful costumes amidst elaborate sets and props readily available from Paramount's warehouses. Stan Chambers hosted the show, that brought the Ice Follies and Ice Capades to television for the first time. In fall, 1951, the show had coast-to-coast distribution through Paramount's Video Transcription Service transmitted via a microwave network relay system.

Korla Pandit, a mysterious musical

Owens and troupe



Although KTLA's original thrust into programming was dictated by necessity, the station continued to turn out locally produced shows.



Scatman Crothers in "Dixie Showboat"



Casey Kasem hosts "Shebang"



Awards, awards

KTLA's 40-year history is distinguished by numerous major awards from within and outside the industry. Heading the list is a prestigious Academy Award—the station is the only one in the country to ever receive the Oscar. The honor was bestowed for the KTLA produced documentary "Scared Straight" in 1978.

Among other awards:

1986—Golden Mike Awards (best news 60-minute broadcast, best live

coverage, best sports).

1985—Emmy Awards (best public affairs special, best live coverage of an unscheduled news event); Golden Mikes (best 60-minute news broadcast, best live coverage of a breaking story, best sports segment).

1984—National Educational Association Award for Advancement of Learning through Broadcasting.

1983—Golden Mikes (best news, best feature reporting); UPI Award (best newscast); AP Awards (best live coverage, best investigative reporting, best news commentary; Los Angeles Press Club (first place for feature camera coverage, certificates of excellence for best news broadcast and spot news coverage); World Hunger Media Award; International Film & TV Festival of New York (Silver and Bronze Awards);

Broadcast Media Award.

1982—Golden Mikes (best spot news, best video of a single story, best news video tape editing of a single story); AP Award (best news video tape, certificates of excellence and merit for news commentary, spot news); UPI Award (best editorial); Los Angeles Press Club (best spot news, best spot news camera coverage, best feature camera coverage, certificate of excellence for sports camera coverage).

1981—Golden Mikes (best original news commentary or news analysis, best news video tape of a single story); eight Emmy Awards (first L.A. independent station to win eight Emmy

Awards in one year).

1978—Academy Award (Scared Straight); national Emmy (Outstanding Informational Program—Scared Straight); six Emmy Awards (Scared Straight).

1968—Golden Mike (best spot news—Sen. Robert Kennedy assassination).

1966—George Foster Peabody Award (the Watts riots).

Between 1944 and 1965, KTLA and Klaus Landsberg (earlier) won more than 100 major awards including the Daily Variety Special Award, and the majority of local Emmy Awards presented from 1948 (the first year of the awards) to 1952.

mime from New Delhi made his TV debut around this time and became a sensation throughout Southern California. Pandit never spoke but allegedly relayed all this thoughts through the Hammond organ he played. The turban-wrapped maestro, through his "mystic musical moods of the mysterious East," once had said that music alone could convey any thought or emotion, rising above the spoken or written word. The show was so popular that TV Guide singled it out for its Best Show Award.

These and dozens of other programs created and launched by Landsberg were all big hits. But his instincts weren't always on target. He once turned down a young showman named Liberace because he didn't think he'd make it.

Landsberg also became the originator of the long-term contract in TV. When Spade Cooley threatened to quit, he was signed to a seven-year pact that gave Paramount all syndication rights to the show. This was years before NBC signed the first long-term deal with a performer—a 30-year contract with comedian Milton Berle.

Landsberg's biggest moment in TV

history came on April 22, 1952, when he brought live to the nation the first televised atomic bomb blast. The preliminaries to the telecast as well as the telecast itself were as anxiety ridden and suspenseful as any movie scene from a Hollywood drama.

On March 28, the Atomic Energy Commission said the media could cover an atom bomb blast to be exploded three weeks later in the Nevada desert. An AEC official telephone-conferenced network reps and Landsberg. The AEC knew that 14 months earlier Landsberg in the pre-dawn hours with his cameras atop Mount Wilson, had televised a previous blast from the desert. Though all that could be seen was a bursting shock of light, an estimated 30,000 L.A. viewers got up to see it.

The networks agreed that Landsberg should be the project's technical director and coordinate the relay system and costs with Bell Telephone. A week later, the phone company said the 275-mile microwave relay system through the extremes of snow covered mountains and sizzling desert heat would take at least six to eight months to complete and would cost \$60,000 to \$70,000. Several expert TV engineers

from the East Coast agreed.

The cost was a problem. The AEC was not sponsoring any of the air time and had forbidden commercial time to be sold for the blast. The networks balked. There were no TV stations in Nevada, and the enormous technical difficulties and staggering costs to tie into transcontinental phone lines were prohibitive.

Landsberg was not convinced. Rallying station heads he told them that with help from their technical crews, he believed he could create the relay system on time at a cost of \$40,000. If he failed, KTLA would foot the entire bill. There were 10 days left and no one but

The atomic blast went off as scheduled and, unknown to Landsberg at the time, his distant cameras had captured it from the beginning. By the time the mushroom cloud formed, the News Nob cameras were sending the picture through to L.A.

Loyalty factor

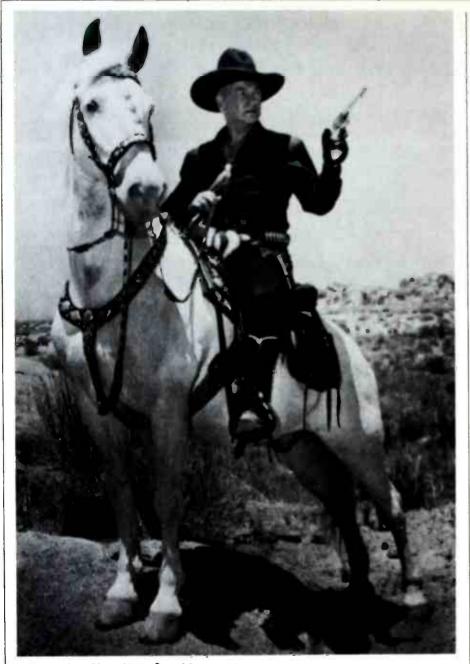
Of the station's 225 employees, eight have been with the station 35 years or more including the longest continuing employee, cameraman Jim Cassin, a fixture for 40 years since January, 1947. Cassin is closely followed by Stan Chambers who began in December, 1947. Next year, 90 employees will have put in a minimum of 10 years at the station

"This is the way it should be," says Steve Bell. "In a business that's known for its turnovers and its ruthlessness and in an era when the network cut back 1,000 people without even blinking an eyelash, where continuity is a dirty word, the number of our continuing people is a wonderful and gratifying thing to see."

Landsberg's biggest moment came on April 22, 1952—first live telecast of an atomic bomb blast.

Line-of-site relay system from News Nob





Bill Boyd as Hopalong Cassidy

When the Hopalong Cassidy craze hit, NBC had Hoppy nationally, but KTLA had him locked up in L.A. Actor Bill Boyd wisely had bought his own films for television release.

The 'dark days'

KTLA was not always on top. In the early "70s, the station's audience hit rock bottom. "It was the dark days," says Steve Bell, the station's current senior vice president and general manager.

During the slump, Bell was a programming vice president for Petry Television, KTLA's rep. "We used to say that KTLA was 'the eighth station in a seven-station market," he recalls. "This was a patient on the operating table, so far down it needed all the help it could get."

Gene Autry brought in former CBS president John Reynolds as general manager. Reynolds, in turn, recruited Richard Frank as national sales manager, Anthony Cassara as general/sales manager, Evan Thompson as business manager and Mike Eigner in a sales capacity. (Frank is now president of Walt Disney Studios; Thompson is now president of United Television; and Eigner is KTLA vice president and station manager). Together with Bell, they began to pull the station back on the road to success.

One of the most important programs in sparking the recovery was the KTLA-produced Bowling For Dollars. "It was the kind of show that KTLA has been identified with," Bell says. It was, "a live local identification where someone from West Covina could get up and say hello to his bowling team on the air." Bowling For Dollars aired at 7 p.m. and was Number 1 in the market for five years.

The powerful station-produced documentary Scared Straight aired in 1978. Tough, brutal talking ex-cons forcefully described to juvenile delinquents the bitter realities of prison life. Produced by Arnold Shapiro, the show won for KTLA the only Oscar ever awarded to a commercial television station, a national Emmy and six local Emmy awards.

Bell joined KTLA as senior vice president and general manager in 1982. From 1975-1981 he was vice president and general manager of WLVI-TV in Boston.



Cooley

Landsberg became the originator of the long-term TV contract. When Spade Cooley threatened to quit, he was signed to a seven-year pact with Paramount having all syndication rights.

Paramount believed they had anything to lose.

Racing against the clock, Landsberg and his crews worked day and night. Tireless, Landsberg made the drive between L.A. to the Yucca Flat proving ground daily, existing on two to three hours sleep, or none at all. Two relay points were 140 miles apart (the longest distance for a single relay ever attempted); another point was atop a 6,000-foot mountain peak, accessible only by helicopter. Landsberg arranged with the Marines to chopper 12,000 pounds of equipment, supplies and men to the peak to install the microwave dish. The eight-foot dish was too large for the giant Sikorsky and had to be tied to the side of craft with a rope.

Other problems plagued the efforts. An undiscovered ridge was blotting out two lines of sight relays. And three days before the blast, a raging snowstorm and violent sandstorm with three hours of each other swept over the area, wiping out the entire system. Landsberg persisted and miraculously overcame the problems. The day before the blast a "test" relayed a clear undistorted pic-

ture to KTLA from News Nob, the site observation point. News Nob was 11 miles from the blast site.

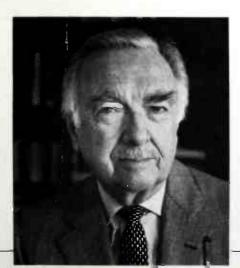
But the most suspenseful moment was yet to come. The day of "Operation Big Shot," Landsberg was successfully feeding pictures through to KTLA from the site starting about 8:45 a.m. The blast was scheduled for 9:30. As a backup, Landsberg had stationed cameras atop Mt. Charleston, 40 miles away. But 15 minutes before the explosion, AEC power failed, knocking out the cameras on News Nob. Landsberg and his cameras 40 miles off were out of communication.

"A whole generator went out because it overheated," recalls Polich who was on the scene. "Klaus couldn't believe it, he started screaming 'Who turned off the generator?!!' Walter Cronkite was one of the network pool newsmen taking cues over a headset from Landsberg, the pool director. "Klaus was screaming so, that Cronkite took off his headset, handed it to an assistant and said 'You just tell me what Klaus wants me to do." Landsberg, Polich and others frantically began pouring water

from a nearby supply truck on the generator as a possible solution. The blast went off as scheduled and, unknown to Landsberg at the time, his distant cameras had captured it from the beginning. By the time the mushroom cloud formed within seconds of the blast, Landsberg's News Nob cameras were sending the picture through to L.A. where the networks picked up the feed and telecast the historic blast to the nation.

Three months later in July, KTLA became the first indie to cover a major political convention—the Republican and Democratic conventions within three weeks of each other direct from Chicago. Landsberg's son Cleve, remembers that same year, as a six-year-old, speeding in a car with his father to Tehachapi where an earthquake nearly devastated the town.

On September 16, 1956, Landsberg, wracked with cancer for several years, died in an L.A. hospital at age 40. Nearly two decades of his life had been devoted to making unforgettable inroads in the electronic and creative development of television.



Walter Cronkite, one of the network pool newsmen at the atom blast site, was apparently so unnerved by Landsberg's screaming that he removed his headphones and said to an assistant: 'You just tell me what Klaus wants me to do.'

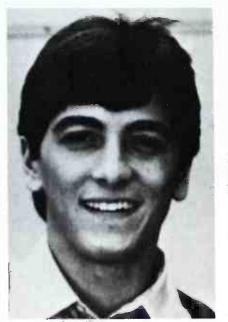
KTLA TURNS 40

Programming is mix of hours, sitcoms, strong movies

Diversity key to current success



Danny Thomas of "One Big Family"



Scott Baio of "Charles in Charge"

This past fall, KTLA became the first major market independent to program a first-run comedy checkerboard in prime access.

iversity is the key to KTLA's programming success, now as in the past. Adult shows such as Little House on the Prairie, Love Boat and Magnum, P.I. in the afternoons; first-run sitcoms in prime access, movies and news in primetime. Says senior vice president and general manager Steve Bell: "Everyone in the country has one or the other of these elements, but very few indies have been able to combine them. It gives us tremendous strength because if one time period goes down, as has happened, we have the other to fall back on. Plus, we have great movies on weekends just like everyone else, too, but we also have sports which is another plus."

This past fall, KTLA became the first major market independent to program a first-run comedy checkerboard in prime access. Bell credits new Tribune ownership for making that possible. "We could never put on a successful checkerboard without Tribune. Three of the five shows we're running in checkerboard are Tribune co-productions. Those shows are Charles In Charge (with MCATV), One Big Family (with Lorimar-Telepictures) and What A Country (with Viacom). Another Trib co-production, Bustin' Loose (MCA) will be slotted in next fall.

Movies have been a major station staple since the 1950s. KTLA takes advantages of its' L.A./Hollywood locale to heavily promote the celluloid offerings. Other stations, of course, show movies, but one difference is that KTLA runs movies from the 1930s through to the present built around thematic weeks

And KTLA uses the history of the movie business as a resource. Bette Davis once hosted five nights of her own movies from the studio. Adds Bell: "We've done MGM Musical weeks, Busby Berkley and Preston Sturgis weeks. I'm not saying this would go in many cities but in L.A. where there's a tremendous movie audience, plus the industry on top of it. We've been able to get away with the most esoteric of weeks and get numbers for it." Six years ago, KTLA put in only two commercial interruptions during primetime movies, a move copied by indies across the country.

Sports also carries numbers. The sta-

Jimmy Walker of "Bustin' Loose" (fall '87)



"What a Country!"



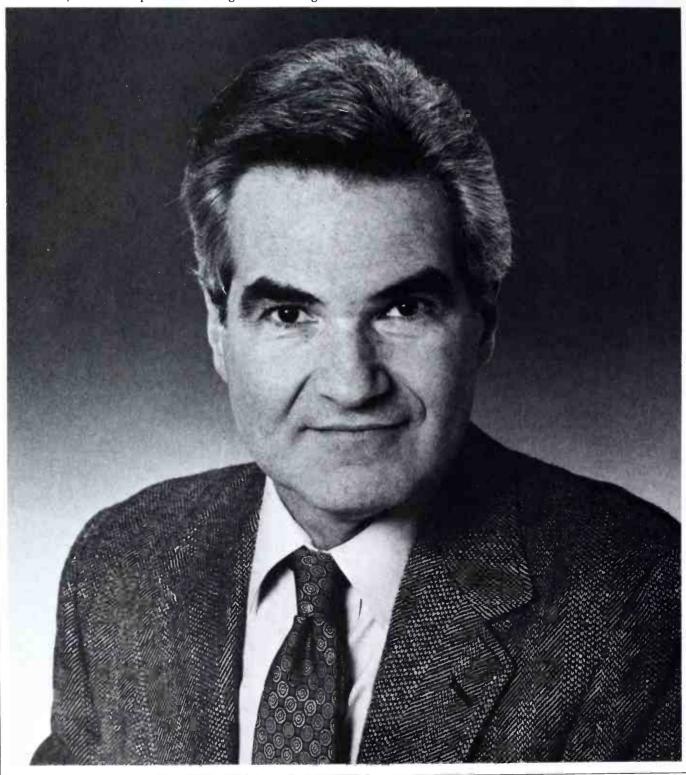
always been proud to be able to say, that LBS programs are on KTLA.

Happy 40th, and many more! From all your good friends at



"In a business like we have today, being a standalone station is not a very easy role to play.... Being a part of Tribune means a major advantage we never had."

Steve Bell, senior vice president and general manager



Paramount Pictures Corporation

CONGRATULATIONS TO KTLA ON 40 WONDERFUL YEARS



Host Geraldo Rivera

"Mystery of Al Capone's Vaults" set a station record with a 46 rating and 61 share.



MULLER MEDIA, INC. would like to congratulate all our friends at KTLA on their 40th Anniversary. We wish you continued success under the helm of Steve Bell and Company.

Best Wishes,



tion has run California Angels major league baseball for 25 years and just signed for the broadcast rights for five more years. Another KTLA sports franchise is the L.A. Clippers NBA basketball team.

Traditional special events also garner big numbers. For example, the telecast of the Rose Parade has consistently beat everyone in the market, indies and affiliates, averaging a 45 share. The Hollywood Christmas Parade does nearly as well.

"A lot of people grew up with this station and for those who didn't, it really is a very practical station; it really does program for everybody," says Michael Eigner, vice president and station manager. Eigner is former general sales manager and national sales manager and also worked for Petry Television in the '70s. "We don't try to copy, we try to be first. And if we see somebody trying to copy us, it's almost time to say to ourselves, 'Let's do something else.' " Two years ago, for example, KTLA became the first L.A. station to broadcast in stereo on a regular basis and to simulcast in Spanish.

With four VHF indies, more competition exists among the independents in L.A. than in any other market in the country. KTLA leads the indies in ratings but, as has been pointed out, it wasn't always that way. Bell believes the independent stations, however, need to stop fighting among them-

KTLA. 40 YEARS AND NEVER A DAY OFF— OR AN OFF DAY.

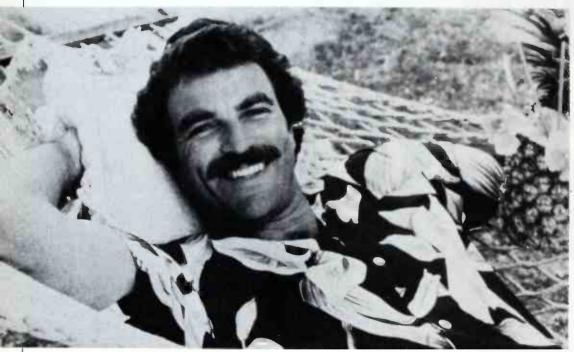
Congratulations to KTLA for 40 years of outstanding service to the Los Angeles community.



Hour 'adult' shows in the afternoon lead into KTLA's sitcom offerings in access, part of the diversity station feels is core of its success.



"Little House on the Prairie"



"Magnum"

"Love Boat"



Congratulations
Steve, Mike and Lisa!

We're Happy
To Be A Member
Of KTLA-TV's
Checkerboard Family
In Your 40th
Season...



From Our Jamily Jamily To Yours.

"One Big Family" is a Witt/Thomas Production

LORIMAR TELEPICTURES COMPANY

1987 Lorimar



"We don't try to copy," says v.p. and station manager Michael Eigner. "If we see somebody trying to copy us, it's almost time to do something else."

Eigner

selves. "There's much too much competitive squabbling among the indies. I've always felt this way—when KTLA has been leading the pack by a mile and the times when we haven't. There's an awful lot of warfare going on in the trenches that I'd really like to see diminish."

The indies are not the major enemy, Bell says. "The big adversaries for all of us are the networks and the affiliates." The indies "are the growing segment of the market. The networks and the affiliates are the ones who are declining at our expense," he maintains.

Just the same, KTLA is the Number 1 indie in L.A. in terms of billings with 1986 revenues estimated at over \$100 million. Bell says it is also the Number 1 indie in the market in profitability and the Number 2 most profitable station overall in the market.

Tribune's impact

Both Bell and Eigner agree that Tribune ownership has been beneficial. Describing Tribune management style as "democratic," Bell says that Tribune Entertainment doesn't insist on their group-owned stations carrying any Tribune syndicated programs unless the stations want them, a practice, which eliminates the phenomenon of a group syndicator producing program-

ming and forcing the stations to go against their wishes to take that programming. It's very common in the business," Bell says.

He points to the Geraldo Rivera special that aired last year on the Mystery of Al Capone's Vaults as an example. "Everybody [the Tribune stations] wanted the show, got excited about it and promoted it tremendously. I think Jim Dowdle's [Tribune president] idea is that if the stations get behind a project and they're enthusiastic about it, they can accomplish anything." (See separate story on Dowdle, page A44)

The Capone program was Number 1 in time slots across the country including KTLA where the station garnered the highest ratings in its history, a whopping 46 rating and 61 share.

Tribune ownership "means having the opportunity to explore news projects," says Eigner. A second Rivera special on drug abuse aired in the fall. "We're not resting on our laurels; we're in a mode right now of trying to stay ahead of the marketplace; trying to be different," says Eigner. "Right now it's first-run sitcoms; it's successful action hours.

Escalating costs

"The cost of product has escalated so high that we all have to look for other avenues to find programming. Developing new product is what it's about, whether it's producing our own shows or with the Tribune Co. or with somebody else—whichever way makes sense, we'll be there. The marketplace has to sort itself out, and we've got to find a niche in it."

Adds Bell: "We've been a standalone station for most of our 40 years. And in a market like Los Angeles and in a business like we have today, being a standalone station is not a very easy role to play. The first-run programming that's produced today is basically by the groups, and not being a part of a group put us at a tremendous disadvantage. So being a part of the Tribune means a major advantage that we never had. We're very excited about the opportunity that the Trib group presents to all of us."

Dream come true

Bell is enjoying a halcyon period these days anyway. As a Petry Television exec he used to make several trips to L.A. to meet with John Reynolds in the large, mahogany-panelled office that is now Bell's. "Of all the stations I consulted with [at Petry] I wanted to work for KTLA. One day work for it, yes, but general manager? I'm living a fantasy."



KTLA purchase was essential to Tribune's overall strategy



"Basically, because we already had stations in New York and Chicago, the importance of the third leg of the stool was necessary if we were going to become a major force..."

Jim Dowdle, president, Tribune Broadcasting

Tribune Broadcasting surprised many industry observers when it announced an agreement in May, 1985, to buy KTLA for the astounding sum of \$510 million.

The deal closed in November, 1985, and since then, station prices have ascended—and sunk—dramatically, but virtually everyone seems agreed that Tribune made a good deal in purchasing the successful Los Angeles indie.

Jim Dowdle, president and CEO of Tribune Broadcasting, puts the purchase, and KTLA's relationship to Tribune's long-term planning, into perspective. The parent company already owned stations in New York, Denver, Chicago, Atlanta and New Orleans when it moved into the coveted Los Angeles market, a move Dowdle terms "essential" to its overall strategy.

"Basically, because we already had stations in New York and Chicago, the importance of the third leg of the stool in Los Angeles, was necessary, we felt, if we were going to become a major force in the broadcasting business.

"With the history and tradition of

KTLA as one of the best stations in Los Angeles," he continues, "along with its having what we considered to be very good management, we were not just getting into the market, we were getting one of the very best independents in the country. And 16 months later, I think we've been proven right."

Dowdle says the success of KTLA at checkerboarding, led by Steve Bell's overall strategy, is an example of the qualities he admired in the station's management. "Steve and his people are very good at promotion, and that's what's necessary in order to make checkerboarding work.

"Look," he says, "a station is a station. Tradition is tradition. But people are so important, and at KTLA, they all work together as a team, like a well-oiled machine. In its first year, KTLA achieved what we had anticipated when we bought it."

Dowdle says that, unlike the Fox Broadcasting Co., which is attempting to forge a so-called "fourth network," the Tribune group is "trying to serve local communities and to provide programming as reasonably as we can that's why we're involved in so many co-productions with different partners.

"Fox is attempting to be a fourth network. We're independent stations—that's how we got where we are, and that's how we're staying."

He hastens to point out, however, that this does not detract from the natural synergy between Tribune's productions and the stations they not-so-coincidentally happen to own.

Current programming includes coproductions with MCA TV on Bustin' Loose and Charles In Charge, with Lorimar-Telepictures on One Big Family and with Viacom on What A Country!

Asked if he foresees a situation in which KTLA could ever overtake the network affiliates in the lucrative Southern California market, Dowdle says: "I think it [KTLA] is going to continue to be a very strong independent ... as you look out into the future, the last two or three years have taught us never to say never."—Paul Wilner

WPIX's Leavitt Pope



wgn-tv's Joseph Loughlin



KWGN-TV's
John Suder



wgnx's Herman Ramsev



wgno-tv's Dennis FitzSimons



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SRO celebration

It was a packed house for the reception and evening honoring KTLA's 10th anniversary earlier this month, in an event held in conjunction with the Museum of Broadcasting's series also honoring L.A. Law and Moonlighting. The KTLA evening, hosted by Steve Allen, subbing for Dinah Shore, was attended by Korla Pandit, '50s star of Musical Adventures With Korla Pandit. American Indian actor Iron Eves Cody, former KTLA newsman Tom Snyder, KTLA reporter Stan Chambers and anchor Hal Fishman, Tom Hatten, host of KTLA's Popeye and Friends and Cleve Landsberg, son of station founder Klaus Landsberg.

The audience got to see the premiere of a television documentary, KTLA At 40: A Celebration of Los Angeles Television, including segments on Bob Hope adlibbing his way through technical snafus on the station's opening night, clips of former station owner Gene Autry crooning Western ditties and segments of kiddie shows and musical programming (including Lawrence Welk) from the earliest years of Los Angeles televi-



Steve Allen

From I.: Mrs. Cleve Landsberg, Johnny Polich, Robert Linn (Lawrence Welk's first "champagne girl"), Cleve Landsberg and Dorothy Gardner star of '50s show, "Handy Hints"



Korla Pandit

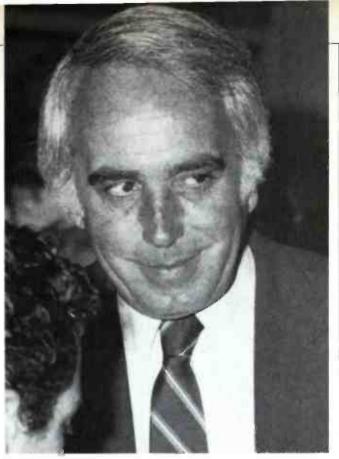




Stan Chambers, I., Hal Fishman



Dorothy Gardner with another alumnus, Jack Rourke



Tom Snyder



Skipper Frank Herman ("Cartoon Carousel") and Iron Eyes Cody

From I.: Doye O'Dell ("Cowboy Thrills"), Tom Hatten and Vance Colvig ("Bozo the Clown")



Reputation built on continuous coverage of breaking stories

National news recognition

over the last 25 years KTLA has built on its solid reputation for news coverage via its treatment of several L.A.-based national stories. When disaster or other major breaking news stories develop, the station interrupts regular programming for continuous live coverage. It is a policy that has led viewers over the years to turn to KTLA for such coverage.

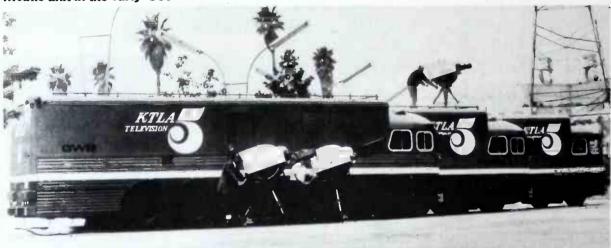
Such was the case during the Bel Air fire that raced through that exclusive neighborhood in 1961 burning out 500 homes and destroying or damaging 24

other buildings at a cost of \$100 million. Zsa Zsa Gabor, Joan Fontaine and Burt Lancaster lost their homes in the blaze. There was also the pre-Christmas 1963 Baldwin Hills Dam break in which nearly 300 million gallons of water came roaring down a hillside taking with it five lives and 200 homes. Damage estimates soared as high as \$50 million. Then, there was the August, 1965, Watts riots in which 34 people were killed and 4,000 arrested. Damages ranged up to \$200 million. When Senator Robert Kennedy was assassinated

in 1968, KTLA was the only station still on the air when he was shot at the Ambassador Hotel in downtown Los Angeles. One more major story was the fiery shootout between 500 police and the Symbionese Liberation Army on May 17, 1974, in south central Los Angeles that killed six SLA members.

Of course, this kind of treatment for national stories stems from the station's habit of on-the-scene local stories, stemming from Dick Lane's groundbreaking coverage of the East Pico electroplating plant explosion.

Mobile unit in the early '50s



Mobile unit circa 1964



When disasters or other major breaking news stories develop, KTLA interrupts regular programming for extended live coverage.

Camaraderie and strong identification with a loyal audience permeate the KTLA news presentation.

"News At 10": Standing, from l: Larry McCormick (medical/consumer), Keith Olbermann (sports), Tiiu Leek (co-anchor), Stan Chambers; seated, Hal Fishman



KTLA TURNS 40

For most of these news events, KTLA made extensive use of its aerial remote unit the "Telecopter". The station developed the \$40,000 unit, the first of its kind, in 1958 to bring the audience wide-ranging views surrounding each event. The telecopter was redesigned in 1969 to include color capability, again a first. Klaus Landsberg had experimented with cameras mounted in a helicopter as early as 1949.

Coverage of the Baldwin Hills Dam break and the Watts riots brought KTLA accolades. On the dam break story, the station was first on the scene with the telecopter and its pilot-announcer, Don Sides. A cub reporter named Terry Drinkwater (now a CBS correspondent) was on the ground with the KTLA mobile unit. Together they provided live continuous coverage that got Drinkwater noticed by CBS.

A TV columnist in December, 1983, wrote: "The odd part of this story is that so many news people thought that it was a minor occurrence, even though it was apparent from noon on that something major was about to happen. In this town of seven stations, six waited for something to happen while channel 5 crews were in the disaster area with cameras and reporters." Wrote another: "The station has consistently proved that it is without equal in live coverage of local news." KTLA made its footage available almost immediately to network affiliates free of charge.

For the riot coverage, KTLA won an Emmy and a prestigious Peabody Award. An August, 1965, inter-office memo note that in the first three days of the riots, 13½ hours of air time were devoted to coverage; 14 programs were totally or partially preempted; tele-

copter flight time was 23½ hours; and 122 staffers worked on the coverage. Hal Fishman anchored and reported from the field along with Stan Chambers. Again the nation and also Canadian viewers saw KTLA's coverage through feeds to the three networks and the Canadian Broadcasting Co. Special KTLA reports were supplied to more than a half-dozen stations stretching from San Francisco to Chicago.

Sylmar earthquake

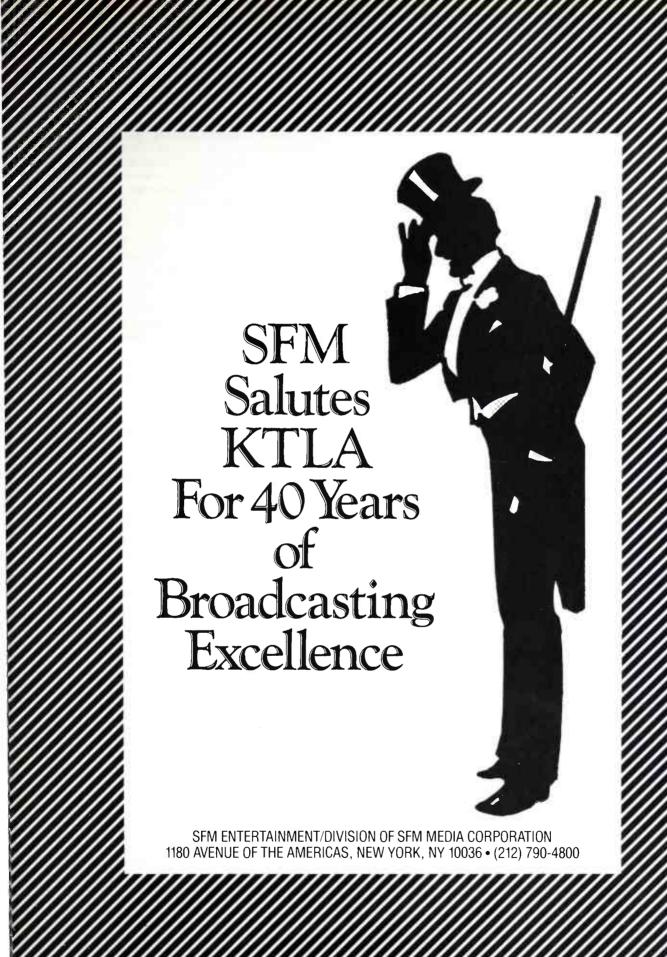
But the strength of KTLA's forceful news gathering skills were perhaps never more powerfully demonstrated than on Fehruary 9, 1971, when the violently explosive Sylmar earthquake shattered Los Angeles, killing 65 people and injuring more than 1,000 others. Centered 26 miles northwest of Los Angeles in the San Fernando Valley, the early morning eruption wreaked more

Burning furniture store in Watts



KTLA won an Emmy and a Peabody for its coverage of the Watts riots in 1965. In the first three days of the riots, 13½ hours of air time were devoted to the story, and 14 programs were totally or partially preempted.

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KTLA TURNS 40

than a billion dollars in damage. Measuring 6.5 on the Richter scale, the quake hit at 6:01 a.m. KTLA was the first to inform viewers of the quake's massive force, airing live video at 7:55 a.m. from the telecopter. Mobile unit crews began live on-air reporting 20 minutes later. Once more, KTLA made its footage available to the networks, all

other local stations and several more stations around the country, then to European TV via satellite when it was feared the Sylmar dam would break open. For its efforts, KTLA was awarded a special citation from the Hollywood chapter of the Academy of Television Arts and Sciences.

Current news director Jeff Wald at-

Wald



tributes the success of the news operation to many factors. First is the history of tradition and innovation in news coverage and the record of 'firsts' in this regard. "We know who we are. A lot of stations go through identity crises; we don't have that problem, we blazed the trail," he says.

As an example, Wald cites the crash of a small plane into live tension wires in Ontario, Calif., last February. The craft flipped upside down, with the pilot and his passenger hanging 90 feet above the ground. KTLA was the first station on the scene and the only one to stay with the story live for 2½ hours until both men were dramatically rescued. 'We have a nose for that kind of news," adds Wald. The story, covered by Stan Chambers and presided over at the anchor desk by Hal Fishman, a licensed pilot himself, gave KTLA the highest ratings in the time period.

That kind of coverage also accounts for a second factor in the success formula: the basic news philosophy. "There isn't a lot of nonsense; not that we don't try a funny story here and there, but we don't do a lot of soft news," Wald says. "Ours is more of a solid, credible, straightforward approach."

State-of-the-art equipment

A third factor is state-of-the-art equipment to do the job. When Wald came from Frank Magid Associates five years ago, his charge was to get KTLA back into the live television business. During the lean years in the '70s, KTLA sold its telecopter to KNBC(TV) and gave up the live remote truck. Wald asked for \$2 million to put the news operation in shape again. Among other things, he bought a custom made wireless camera and minicam trucks that

"We don't do a lot of soft news," says news director Jeff Wald. "Ours is more of a solid, credible, straightforward approach." KTLA

Happy 40th j



MGM/UA Communications Co.

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Station's first on-the-spot news coverage was of the East Pico Street electroplating plant explosion in 1947.



Congratulations
to

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Mr. & Mrs. Gene Anny
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KMPC – KUTE
and

The California Angels

recharge themselves on a DC power supply.

A final factor is the continuity and consistency of the major news players. Wald, Fishman and executive producer Gerald Ruben all worked together at L.A. indie KTTV in the late '60s and early '70s. In the mid-to-late '70s, Wald and Ruben were at KCBS-TV. Long-time ties have also existed with report-

er Stan Chambers since Wald, Fishman and Ruben all worked at KTLA earlier in their careers. In addition, health and science editor and weekend anchor Larry McCormick has been on the KTLA set for 16 years.

The camaraderie and strong identification with a loyal audience was reflected recently when a story aired on the burial of a time capsule in Burbank. After the story ended Fishman quipped: "And when they open that time capsule 200 years from now, Stan Chambers will be there to cover it for you."

Fishman, said to be the longest continuous anchor in L.A. (since 1960), pulls out a recent ratings sheet and explains that on a given night in the 10-midnight news frame, KTLA decisively beat two of the three indies and two of the three network-owned stations, averaging a 6 rating with an 11 share.

Piahman, a former political science professor, was inches away from completing a doctorate in 1980 when he joined KTTV as an anchor. He came to KTLA as anchor from 1964–1970, then back to KTTV for a year before returning to KTLA for another two years. Next was a one-year anchor stint at KHJ-TV and a final return to KTLA in 1974. He is probably the only market anchor who flies his own plane, often using it to cover stories.

Dubbed "the high flying professor of news" he holds nine speed and altitude records. During the Mount St. Helene's eruption, Fishman flew his plane there and using a 16mm Bolex shot into the volcano. "You could see the dome," he says. He flew back the same day and had the story on the 10 p.m. news. His knowledge of planes proved a boon on the Ontario plane crash story. Fishman pulled out his aeronautical and flight charts on air to explain restricted air space, altitude levels and other factors tht put the story into perspective for viewers. His current plane is a single engine Beechcraft, B36 Bonanza.

The longest continuing reporter with one L.A. station is Stan Chambers, the

Hal Fishman is probably the only news anchor who flies his own plane, often using it to cover stories.

The "high flying professor of news"



venerable and venerated backbone of the KTLA news team. Called the "dean of L.A. street reporters," Chambers started at KTLA 40 years ago. A graduate student in history with a radio minor at the University of Southern California, the affable Chambers was working on a campus magazine when he convinced Landsberg to let him produce a show on one of the magazine's issues. Several months later in December, Landsberg hired him to work fulltime as a production assistant.

Chambers got to do a few feature interviews and some announcing, but his first major story as a reporter was the Truman-Dewey election in 1948. The night of the returns "we were on the air from 7 at night to about 9 in the morning," he recalls. His most memorable story was, of course, Kathy Fiscus in April, 1949. "I remember sitting in a

pickup truck about 3 in the morning with a microphone cable on my lap that had been strung through the top of the window. And I thought, 'What am I doing here? Who could possibly be watching at this time of the morning?!' "Many were watching as Chambers discovered, and the story changed his outlook on TV news. "TV as a major force was being experienced, and it had tremendous impact. From that point on I knew I wanted to be in news."

In the years since Kathy Fiscus, the 63-year-old Chambers has covered nearly every major story in Southern California as well as in other areas: a 1951 Wilmington oil refinery fire story whose coverage grabbed high ratings in the 4½-hour remote; Marines embarking from Los Angeles Harbor for Korea; returning servicemen arriving

from Korea at San Diego; the Atom bomb blast; L.A. Harbor oil tanker explosion; the Brentwood/Bel Air fire; the Baldwin Hills fire; the Watts riots; the Tehachapi and Sylmar earthquakes.

When a sniper opened fire in a school playground killing one youngster in February, 1984, Chambers was on the scene with live coverage for two-and-ahalf hours. When a run-amok driver veered down a crowded street near UCLA killing one and injuring 50 others, Chambers and crew were there first. When a gunman took hostages—killing one—at the exclusive Rodeo Drive jewelers, Van Cleef & Arpels, last June, Chambers covered it. And the night before Liberace died in his Palm Springs home, Chambers was there.

Chambers has held several posts at the station including news anchor and a stint as news director from 1963-70.

Says Terry Drinkwater: "Stan has a

RFK on kitchen corridor floor after being shot



When Robert
Kennedy was
assassinated at the
Ambassador Hotel
in downtown Los
Angeles, KTLA
was the only
station still on
the air.

vide World I

Some well-known names who have worked at KTLA through the years include CBS correspondent Terry Drinkwater, former NBC talk show host Tom Snyder and sportscasters Dick Engberg and Keith Jackson.

Tom Snyder "on-the street"





Interviewing Richard and Pat Nixon in 1948

Called the "dean of L.A. street reporters," Stan Chambers started at KTLA 40 years ago.

quality of patience for letting news happen in front of him and in front of KTLA's cameras that has lasted for so long that he has seen and reported a greater variety of human calamities and triumphs in this city than any other man in any media." Long-time newsman Bill Stout of KCBS-TV, who worked with Chambers at KTLA comments: "He's marvelous and bounces around with as much enthusiasm on stories as he did years and years ago."

Chambers was honored with a star in the Hollywood Walk of Fame on December 1, 1982. Klaus Landsberg received a star posthumously on the Walk of Fame, May 13, 1985.

Some well-known names who have worked at KTLA in addition to Drinkwater and Stout include: former news and talk show host Tom Snyder, news and documentary producer Irwin Rosten, newsman Joseph Benti, news executive Luis Nogales, producer Stephen J. Cannell and sportscasters Tom Harmon, Dick Engberg, Keith Jackson, Merlin Olsen and Don Drysdale.

Future plans include a consortium with other Tribune stations to exchange news through a satellite network. "We'll be providing material to each other custom made for each market," Wald says. "If there's a story happening in Chicago that relates to a story in L.A., you'll see it on our show that night or live before then."

Adds general manager Steve Bell: "We're talking about the first steps toward pooling our resources for the common good. It's called Tribnet and I believe it's going to be the nucleus of a much more aggressive effort on the part of the Tribune to use its resources

Stan Chambers'
most memorable
story remains the
Kathy Fiscus
tragedy. "TV as a
major force
was being
experienced," he
says, "and it had
tremendous impact.
From that point
on I knew I wanted
to be in news."

to make a national news chain. We have a tremendous investment and a tremendous reputation in news as do WGN (Chicago), WPIX (New York) and KWGN (Denver)." Currently KTLA subscribes to Cable News Network and INDX, the off-air feed of Tribune's Independent Network News.

Wald would also like to see an investigative unit to allow his "talented"

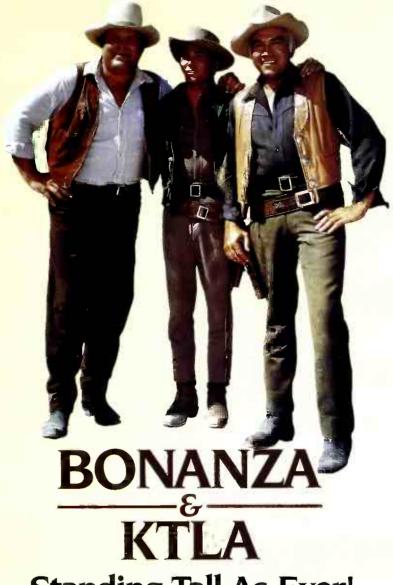
news people to stretch more. But there are no solid plans for that now. Invariably, discussion turns to plans for a second newscast, but Bell and Wald now see that as diluting the strength of the 10 o'clock hour.

In sum, the strategy is to basically proceed on track with the current philosophy, while keeping in the forefront of technology.

The "dean"



A Legend And A Leader...



Standing Tall As Ever!

Republic Pictures congratulates KTLA Channel 5-Los Angeles on 40 years of broadcasting. We are proud that "Bonanza" has been part of your success story for over 14 years.

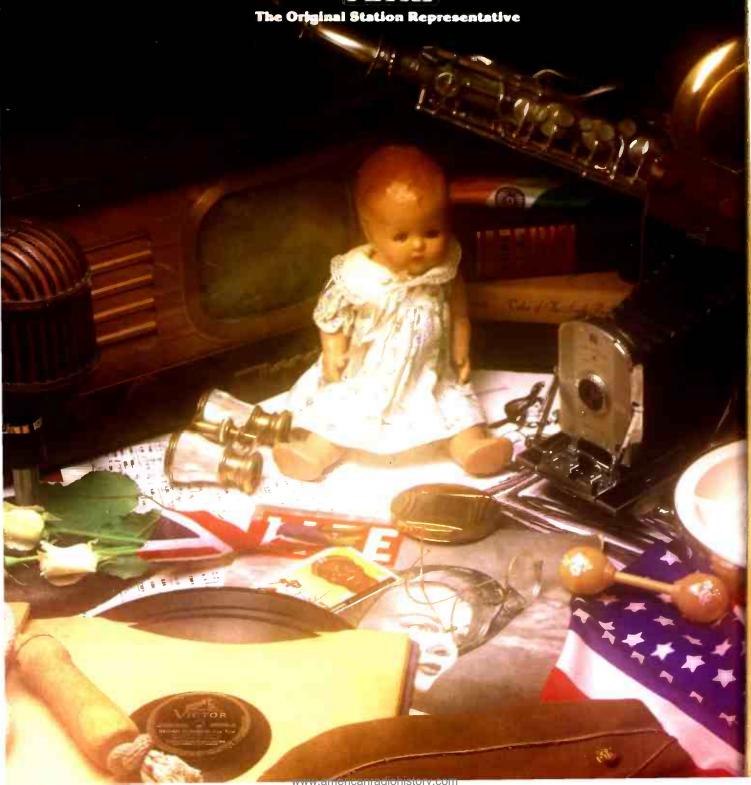


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Congratulations, KTLA!

The year was 1947...
Harry Truman was president, India gained independence from Great Britain, the Polaroid-Land Camera was introduced, the wedding of the year—Princess Elizabeth and Lieutenant Philip Mountbatten, the Andrews Sisters were the singing rage, "Gentlemen's Agreement" won the Oscar, Petry was 15 years old...and on January 22nd, one of the country's hallmark independent TV stations signed on the air. Congratulations KTLA...and many more years of outstanding service to the Los Angeles community.

PETRY



SPOT

Reps note signs of a business pickup/119

BUYER'S OPINION

Media director wants more input from reps/121

MEDIA **PRO**

Extending impact of on-air advertising/122

TELEVISION/RADIO AGE

March 30, 1987



Kelo-land TV SCOOPS the Nation in Newest Arbitron Sweeps!

ADI Winner In Every Category

#1 ADI S/O-S/O

#1 ADI Late News

#1 ADI Late News

#1 ADI CBS

#1 ADI CBS

Total Households, Mon.-Sun.

Total Households, Mon.-Fri.

Women 25-54

Total Day

Late News

41 share

55 share

61 share

41 share

55 share



kelo-land tv

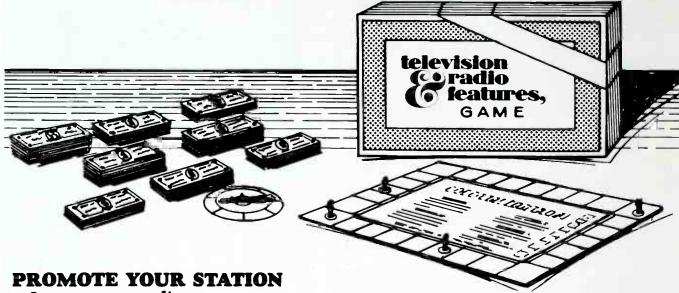
Kelo-tv Sioux Falls, S.D. and satellites KDLO-TV, KPLO-TV

Source: Arbitron Sweeps, Nov. '86.

Above estimates include time slots and demographic information in equal facilities markets as analyzed by TV Radio Age. Survey data estimates subject to usual

Represented nationally by SIII. In Minneapolis by WAYNE EVANS.

Television & Radio Features the only game in town that offers BRAND NAME PRIZES



- Increase your audience
- Increase your ratings
- Increase your sales
- Increase your profit

RUN YOUR OWN PROMOTION

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- Trivia Community Affairs

CLIENT TIE-IN

Tie in with an advertiser and sell a complete package!!!

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 Grocery
 Valentine
 Easter Candy
 Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy Christmas Toys

SAMPLE CLIENT ROSTER

- DuPont Textron Coty Sheaffer/Eaton
- Encyclopaedia Brittanica Ames Garden Tools
- Teledyne-Water Pic Longine-Wittnauer
- Carter Wallace, Inc. General Electric
- Rand McNally Corning Glass Houbigant
- Syroco General Mills

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

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If this is your year to aggressively promote on the air, you need us. Call 312-446-2550, or fill in the coupon. Let our prize and professional experience and your promotion build some really big numbers for you.

television Opradio features, inc.

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We are interested in your promotion and marketing service... especially the on-the-air station promotions.

Name	Phone
Title	Station
Address	
City State Zin	

Spot Report

March 30, 1987

Spot TV business shows signs of a pickup: reps

Most of it is iffy and couched in caveats, but the spot television reps are growing somewhat more bullish on

second quarter.

Patrick Devlin, president, Blair Television, notes that while January and February, "were a struggle," March looks "pretty good." He believes, in fact, that, "There's an outside chance that we could recoup the first quarter if the last two weeks of March remain fairly active. There's a possibility that they could be good because we've got a lot of March 16 starts. If they come through, the month could finish with a flourish."

Dick Goldstein, senior vice president, Katz Television, reports bookings "ahead of this date last year. Pacing for second quarter appears well ahead, in a positive sales environment that includes a wider diversification of accounts." He adds that the most active of these categories at presstime were the fast foods and automotives.

Bill Fagan, president, Petry Television, observes that though March didn't do too well, "At this point, if current pacing holds up, April and May look like they may do well. The reason is that business at the networks is finally starting to tighten up, after all the inventory they'd added had kept it soft up to now. And the more popular barter shows are also getting tight."

Waiting for spillover. Jack Oken, president, MMT Sales, points out that, "We haven't seen any spillover yet, but second quarter has been pacing ahead of last year's slow quarter. But we may start to see some spillover as more of the major corporate buys start coming down, which will probably happen just about a week ahead of the start of the new quarter, March 30.

Similarly, at TeleRep, Tom Tilson, vice president, director of sales, agrees that network inventory is reported tight but adds that, "We're still waiting to see if there will be enough additional demand on network scatter to develop some spillover for spot."

Behind the networks' tighter sales position, explains Tilson, is the fact "they started their upfront this season with some fairly attractive rates, so they sold more upfront this time around. There's also less scatter up for grabs because they had to let still more inventory go for makegoods for previous poor audience performance. What it's added up to is a smaller supply of scatter, subject to increases of 15 to 20 per cent.

"This is all to the good and helps put us in a better

position than we were last year at this time. But we're still waiting for the spillover to come over the dam. As of mid-March, we hadn't seen it yet."

Back at Blair, Devlin says, "We still have a great deal of automotive activity, and fast foods, particularly Hardees, are in a position to spend a lot more than what was anticipated. But spot, more than ever, is a last-minute proposition."

Devlin adds that, "We expected business to be a lot better starting out this year, although we were going up against a strong first quarter from '86. January last year showed our best percentage gain. February was good and March tailed off, which is just the opposite of the way it's been in years past.

"So with March and April '86 being relatively weak, and March coming on this year the way it is, and April already looking pretty good, it's our anticipation," he continues, "that we should have two good months back-to-back."

New ratings books. MMT's Oken says that, "The other factor agencies may be waiting for is the new rating books that are just starting to come in now that it's mid-March. A lot of agencies don't like to commit important money until they can base their buys on the new February books."

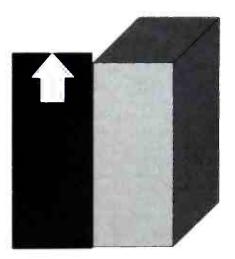
One cloud hanging over the high hopes, though, is a consensus projection based on a panel of 175 stations reporting to Jefferson Pilot's BIAS computerized spot operation. This indicates that this group of stations projects spot for April up only 1.5 per cent, and probably down 8.5 per cent for May. The projection for local is up 5 per cent for April and off 7.5 per cent for May.

(millions)

January

Local business

+6.1%



1986: \$302.1

1985: \$320.5

Complete TV Business Barometer details p. 26

Spot Report

Campaigns

Anheuser-Busch, TV

DDB Needham Worldwide/Chicago SELECTED BEER LABELS are being seen for four to six weeks that started in early March in a widespread list of larger television markets. Negotiators picked up fringe and primetime inventory to attract men in various age brackets, depending on label.

Mrs. Baird's Bakeries, Inc. RADIO

Tracy-Locke/Dallas

BREAD is being advertised for 13 to 20 weeks that began in mid-January in numerous Texas radio markets. Buyers placed schedules to reach women 25 to 49.

Bil-Mar Foods, Inc., RADIO

Campbell-Ewald Co./Warren, Mich. TURKEY-BASED MEAT TREATS are being pitched for four weeks that began in late March in numerous southeastern and midwestern radio markets. Media set schedules to attract women 18 and up.

Adolph Coors Co., TV

Foote, Cone & Belding/Chicago
BEER is being advertised for 13 or
more weeks that started in late January or early February in a long and
widespread lineup of television markets. Negotiators used the full range
of dayparts to impress men 18 and up.

Cotter & Co., TV

Cotter & Co. Advertising/Chicago
TRUE VALUE HARDWARE STORES are
making 26 weeks of first and second
quarter spot appearances that started

Grapes of summer

Spot television in 37 markets, aimed at women 25 to 49, will back 10 weeks of network TV reaching consumers in 211 markets across the U.S. for the California Table Grape Commission. The agency, Fischer Associates/FKQ Inc., of San Francisco, says the spot schedule will kick off in late May and the network advertising will start in late June. And 14 weeks of grape advertising will also appear on CNN Headline News. The spot is set to run during early morning news programming, as are the network and cable schedules. And to feature grapes throughout the season, unwired radio network buys will be heard in 48 markets for seven weeks.

in late January in a select but coastto-coast lineup of larger television markets. Buyers worked with a full range of dayparts to reach adults 25plus.

Delta Air Lines, RADIO

BDA/BBDO/Atlanta

FLYING is being recommended for 20 to 30 weeks that commenced in mid-January in a long and nationwide spread of radio markets. Media placed schedules to persuade men 25 and up.

Frito-Lay, Inc., RADIO

Tracy-Locke/Dallas

SELECTED SNACK TREATS are sharing six weeks of spot time that started in mid-March in a long and coast-to-coast list of radio markets. Buying team arranged lineups to attract adults 25 and up.

Just Pants, Inc., RADIO

Cohen & Greenbaum/Chicago
JEANS are being sold for three weeks
that kicked off in late March in a long
and widespread lineup of radio markets from the east coast on west to
Colorado and Texas. Target audience
is teenagers and young adults.

Kellogg Co., TV

Leo Burnett Co./Chicago
SELECTED CEREALS will be on for 26
weeks during first and second quarters
in a long and nationwide list of television markets. Media group worked
with a full arsenal of dayparts to reach
both adults and children, depending
on product.

Kraft, Inc., RADIO

Coriell & Co./Philadelphia
BREYERS ICE CREAM is being advertised for 12 weeks that began in early
March in numerous midwestern and
northwestern radio markets. Media
plan calls for advertising to women 25
and up.

Sears, Roebuck and Co., TV

Ogilvy & Mather/Chicago
RETAIL CHAIN is set for 12 weeks of spot advertising that started in mid-March in a select but coast-to-coast lineup of larger television markets.

Negotiators placed primetime, news and prime access spot to reach both men and women 25-plus.

Union Carbide Corp., TV

Leo Burnett Co./Chicago GLAD BAGS are making 10 weeks of spot appearances that started in late March in a good many markets from the East Coast toTexas. Media set daytime, fringe and primetime inventory to reach women 25 and up.

Appointments

Agencies



Jim Himmel has been promoted to media director at Lowe Marschalk/Houston. He came to the agency a year ago from McCann-Erickson and now steps up from vice president, associate media director.

Lynne Muth has joined Lyons, Inc. in Wilmington, Del. as media director. She was formerly a media supervisor on the Adolph Coors field media team working out of Foote, Cone & Belding/Chicago.

Jane Innes has been named director of local broadcast at The Bloom Agency in New York. She comes to Bloom from Los Angeles where she had been a senior buyer with W. B. Doner and Co., and before joining Doner she had been with McCann-Erickson.

Maureen McNamara has joined HBM/ Creamer in Boston as an associate media director. She was formerly a media

Radio zapping?

Although only 10 per cent of the public reports owning a stereo tuner or radio remote control device, as many as a third of radio listeners say they switch radio stations when the commercials start. At least that's what they said in White Plains, a suburb of New York, where they were interviewed in a shopping mall by Biederman & Co.

Then a followup survey in Nanuet, N.Y. found that the reasons for the dial twisting included frequent interruptions by "a disk jockey who talks too much" as well as by commercial clutter. Laurie Livingston, Biederman's director of marketing services, says the two "street corner surveys" were conducted among consumers 21 years or older with household incomes of \$20,000 and up. What the agency discovered, she reports, is that "A substantial portion of those interviewed claim they switch radio stations constantly."

planning supervisor at HHCC and a media director for Berk and Co., also Boston.



Steven Xenakis has moved up to associate research director at FCB/Leber Katz Partners in New York. He came to FCB/New York in 1983 as a project director and is now promoted from research supervisor. Before arriving at FCB, he had been a senior research executive with Grey Advertising.



Kathryn A. Dicome is now an associate media director at Freedman Advertising in Cincinnati. She moves in from Houston, where she had been a broadcast buyer for McCann-Erickson, responsible for radio and TV buying for such accounts as Exxon, Coca-Cola and Gillette.

Oksana Glass has been promoted to vice president at SSC&B, and Linda Brandt has joined the agency as vice president and associate media director. Brandt had been a media manager for Bristol-Myers, and Glass has been associate director of local broadcast for SSC&B since 1985.

Jill Clark has been promoted to associate national regional buying office director for Bozell, Jacobs, Kenyon & Eckhardt. She is succeeded as director of the regional buying office in Chicago by Nancy Vilim, who moves up from assistant director.

John C. Dailey and Dina S. Kalish have been promoted to broadcast group supervisors with the National Broadcast Unit of Foote, Cone & Belding. Both had been network buyers. Kalish joined the NBU in 1985, and Dailey came to the unit in 1983.

One Buyer's Opinion



Buyers look to reps to suggest new ideas, but many come up short

Davis

Today's media people have a more important role to play in the success of both current agency clients and in solicitation of new business. Today we're responsible for developing new and innovative approaches to making media work harder. That means more pressure, but that pressure is making us work smarter than ever before.

Our clients expect advertising that works the next day—not next week or next quarter. Not only must the agency's creative be right on target, but the advertising environment for that creative message has to be right. We can start with the best commercial ever produced, but if it's not seen by the right people, at a time when they are in the market to buy, the campaign is lost.

This puts a premium on media to be more innovative, and that means we have to keep asking ourselves what new ways we can come up with in using broadcast. What commercial lengths and configuration is most approapriate and effective for each commercial message? We have had to become more aggressive in pursuing special opportunities. We want the new and unusual—that special event that can give our clients a leg up on the competition.

In the process, we look to the media sales reps for input and suggestions for potentially useful new ideas. But too many sales reps haven't quite caught on to what's happening yet. Some don't realize that our new accessibility to clients means that projects get pushed through faster. Too often, the rep just doesn't seem excited about the material he's presenting. Excitement is contagious. If the rep is enthusiastic about a project, chances are we will give it a more thorough evaluation.

Sales reps should have an understanding of our clients' goals and marketing strategies. We rely on them to watch out and keep us informed of what's going on in the marketplace. It should work as a partnership; not only does the client benefit, but the agency and station benefit, too.

Sometimes we do get the help we're looking for. In the case of one client, Quality International, we knew from our experience with the World Series that high-visibility sports can make the phone ring if each spot carries an 800 number. The biggest sports event, Super Bowl XXI, was right for them, but budgets had already been set for a six-week campaign, making it unrealistic to take a large amount of cash out for a one-day event.

We looked at every option and finally came up with the answer—the 15-minute "window" just before kickoff. This position carries 85 per cent of the average game rating for half the price. So the client was in the Super Bowl. Corporate was thrilled, the franchisees were excited (most important in third party advertising), and the phones rang off the hook. And the sales rep played a big part in making it all happen.

So my advice to stations and their reps is to get more involved with the media people at the agencies. Ask questions about their clients' marketing strategies. Know your product inside out. Build excitement for the package you're pitching; it makes it much more salable from our end. Come up with new ideas, and make your prospects in the agencies' media departments a part of them. Everyone will benefit.—Laurie Davis, media director, Smith Burke & Azzam Advertising, Baltimore

Representatives

Ted Rudolph has been promoted to national sales manager for the Raider sales division of Seltel. He moves up from group sales manager. Before coming to Seltel Rudolph had worked for Petry Television, Group W, and for TeleRep.

Tom Dolliff has been named regional manager of McGavren Guild Radio in Dallas. He transfers from the Houston office, where he was also regional manager. Before joining McGavren Guild, Dolliff had been with Christal Radio for 10 years.

Patrick LaPlatney has been promoted to sales manager of Blair Television's Atlanta sales office. He joined Blair in 1982 as a sales trainee in Chicago and has been an account executive in the Atlanta office since December 1985.

John Shannon has been promoted to director of sports sponsorship sales for Katz American Television. He came to Katz in 1983 as a sales executive in New York, following posts with TeleRep, Adam Young and MMT Sales.

Dennis Begley has stepped up to sales manager of the Philadelphia office of CBS Radio Representatives. He joined CBS last year from the sales staff of WPEN/WMGK(FM) Philadelphia and now advances from account executive.

David Handler has been promoted to director of sports, joining Patrick Twyon in heading sales of sports sponsorships for Petry Television and Petry National Television. Handler moves up from account executive on the Hawks sales team, and before joining Petry he had been special projects manager/Northeast regional sales manager for WHYY-TV Philadelphia and the Public Broadcast Advertising Experiment.

Michelle Jennings has been elected vice president, assistant manager, eastern region for Group W Radio Sales. She had been assistant New York sales manager at Blair Radio.

Andrew R. Goldblatt has been appointed Philadelphia manager for Select Radio Representatives. The former manager of Buckley Radio's Philadelphia sales office had more recently been general sales manager of WEZS(FM) Richmond, Va.

Stations



Jeffrey H. Lee has been named president and general manager of Gillett Broadcasting's KSBW-TV Salinas-Monterey, Calif. He was vice president, general manager of KPRC-TV Houston.



Linajean Armstrong has joined WFOX(FM) Atlanta as sales manager. She was sales manager of the Atlanta office of Republic Radio, and before that she had been with WGST Atlanta.

Robert Donohue has been named vice president, general manager of KMOLTV San Antonio. He succeeds Edward V. Cheviot, who will retire as president of the NBC affiliate, effective March 1. Cheviot has been with the station, originally WOAI-TV, for 35 years.

Jim Matthews has been promoted to vice president of Wisconsin TV Network Associates and general manager of WKOW-TV Madison. At the same time, Dave Molldren, formerly general and national sales manager at WKOW-TV transfers to WXOW-TV LaCrosse-Eau Claire as general manager there.

Bob Hughes has been named vice president, general manager of WXTR(FM) Washington. He moves in from WLTT(FM) Washington where he had been operations manager.

Bill Byrd has been named Montgomery station manager of WAKA-TV Selma-Montgomery, Ala. He moves in from WSFA-TV Montgomery, where he had been general sales manager.

Frank Cruz has been promoted to general manager of Spanish language KVEA-TV Los Angeles. He moves up from vice president, community relations to succeed Joseph Wallach, who has also been a special consultant to John Blair & Company's recently formed Telemundo Group, Inc.

Louis A. Severine and John Axten have been promoted to senior vice presidents of the ABC Radio Network. Severine is director of sales, and Axten heads development and marketing of non-music programming of ABC's six networks.



Vance Harrison has been elected a senior vice president of United Stations Radio Networks in Chicago. He had been manager of the Chicago office of RKO Radio Networks until 1985, when United Stations acquired the RKO Radio Networks and Harrison became vice president, midwest sales for United Stations.

Dick Williams has been named vice president and general manager of Heritage Communications' WIL AM-FM St. Louis. He moves in from Milwaukee, where he had been general sales manager of Heritage's WEMP/WMYX(FM).

Tony Berardini has been promoted to vice president/general manager of Infinity Broadcasting's KROQ(FM) Los Angeles in addition to his responsibilities as vice president/general manager of WBCN(FM) Boston. He joined WBCN as music director in 1978.

David L. Bailey has moved up to vice president and general manager of WTHI-TV Terre Haute, Ind. He has been general sales manager of the Wabash Valley Broadcasting station since 1978.

Mike Grinsell, general manager of Shamrock Broadcasting's KABL AMFM Oakland-San Francisco, has been elected a vice president of Shamrock. He joined the stations in 1975 as an account executive.

Media Professionals

How to extend the impact of the broadcast advertising



Jeff Cullers

Media director Vince Cullers Advertising, Inc. Chicago

Jeff Cullers, media director at Vince Cullers Advertising, believes, "Urban contemporary stations have come a long way in a relatively short time, as more advertisers have come to recognize the profit potential of advertising to the black consumer market. This has given well-managed urban stations the financial base to upgrade their product and invest in research and improved programming that now reaches across ethnic boundaries to attract whites and Hispanics as well as their original base of black listeners."

Cullers notes that urban stations "will promote heavily, on their own, with or without us. But I think

agencies are remiss if they don't sit down with these stations—our idea people brainstorming strategy with their idea people—to create promotions that boost awareness of our clients, as well as of the stations themselves."

He cites examples of two promotions created this way for two clients, Kellogg and Amoco gasoline. In the case of Amoco, stations arranged for cooperation of NFL stars playing for their own markets' home teams to endorse Amoco locally.

For Kellogg's Sugar Smacks, Cullers "multiplied the recognition of the connection between the cereal and Dig'em, Sugar Smacks' little Kermit-the-Froglike character. The stations invited kids to go meet Dig'em at their local supermarkets. We had a pile of Dig'em costumes made up and hired people in each market to appear at the stores to give the kids the high five, and we had point-of-purchase posters made up for Sugar Smacks that featured Dig'em and drew attention to Sugar Smacks' shelf locations in the stores' cereal sections. The Dig'em character would also ride in parades in the stations' news vans with their call letters emblazoned prominently all over them."

Cullers adds that he's found many stations "both receptive and innovative in tailoring a central promotional concept to their own markets, so that clients are able to reap the extra impact of promotions that are both basically uniform across all markets, as well as adapted and tailored to the specific needs of local retailers in each station's home market."

In a word... Quality



The First Name In Radio

WBZ, Boston WINS, New York KYW, Philadelphia KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth KQXT, San Antonio KEZW(AM) and KOSI, Denver KMEO-AM-FM, Phoenix KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting

New Stations

Under Construction

WFGX-TV Ft. Walton Beach, Fla.;

Channel 35; ADI, Mobile-Pensacola. Licensee, Family Group Broadcasting, 5401 West Kennedy Blvd., Suite 1031, Tampa, Fla., 33609. Telephone (813) 875-0006. Bob French, general manager. Target air date, early April 1987.

Buyer's Checklist

New Representatives

Christal Radio is now the national sales representative for KMNS/KSEZ(FM) Sioux City, Ia., KNMQ(FM) Albuquerque and WJJK/WBIZ(FM) Eau Claire, Wisc. WBIZ, KNMQ and KSEZ are contemporary hit stations, KMNS programs country music and WJJK airs an adult contemporary format.

Eastman Radio has signed new client stations KLIV/KARA(FM) San Jose, KKXO(FM) Eugene, Ore., and WNGS(FM) West Palm Beach. WNGS offers a soft adult contemporary format, KKXO and KARA are adult contemporary stations and KLIV programs oldies.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KQKS(FM) Denver, KFMY AM-FM Salt Lake City, and WADK/WOTB(FM) Providence, R.I. WOTB features mellow jazz, and WADK is a news/talk station. Both Salt Lake City stations air contemporary hits, and KQKS is a new station that plays adult contemporary music.

Independent Television Sales has been appointed national sales representative for WTGS-TV Savannah, Ga. The Fox affiliate is owned by Hilton Head Broadcasting.

Katz Radio is now national sales representative for WJJD/WJMK(FM) Chicago and for KAYI(FM) Tulsa. KAYI is a contemporary hit station, WJJD programs an MOR format and WJMK offers oldies.

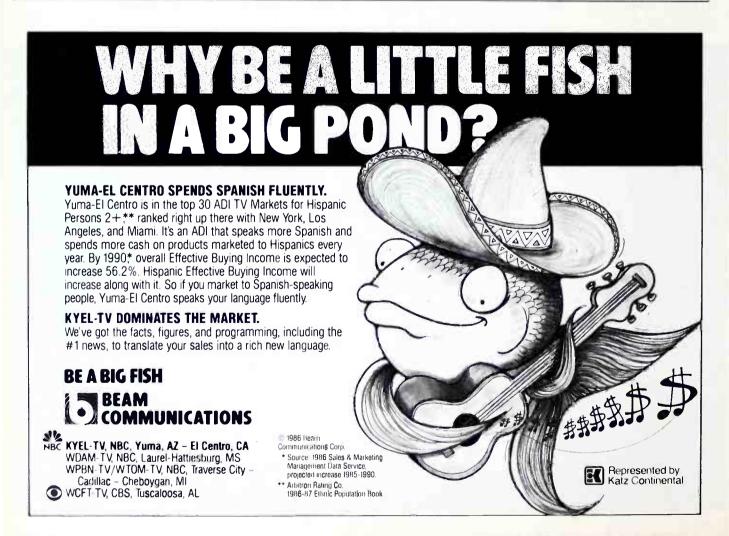
Seltel Inc. has been appointed to sell nationally for KTHV-TV Little Rock and for WGTU-TV Traverse City-Cadillac, Mich. WGTU-TV is an ABC affiliate, and KTHV-TV carries the CBS banner.

Transactions

Home Shopping Network's Silver King Broadcasting Co. has completed acquisition of the broadcasting assets of WSJT-TV Vineland, N.J. (Philadelphia) from Press Broadcasting Co., a division of Asbury Park Press, for \$23 million.

Malrite Guaranteed Broadcast Partners L. P. has purchased WTRK Inc., owner of WTRK(FM) Philadelphia, from Cox Enterprises Inc. for \$13.8 million. Transfer of license has already been approved by the FCC.

Osborn Communications has acquired WNDR/WNTQ(FM) Syracuse, N.Y. from WN Broadcasting for \$6.5 million, subject to FCC approval. Frank Osborn is president of Osborn Communications.



Viewpoints

John Corporon



President, Independent Network News, in a speech before the National Academy of Television Arts and Sciences in New York

Alternative offered to excessive costs of network-controlled pools

Shared pools can be set up for a number of reasons. One, the sponsors of the events may wish to avoid being overwhelmed by tons of TV coverage equipment. Two, there may be a space shortage. Three, in a pool setup, it can be easier for the sponsor of the event and for the networks themselves to control how the event will be covered. Pool members and the events sponsors make most of the rules; outside subscribers to the pools can take the system or leave it. Pools should be money savers, too, but the networks traditionally have been allergic to mere talk of reducing coverage costs. There are hopeful signs that attitude is changing.

Non-members of the network pool may subscribe to pools but on terms and conditions set by the networks. At the '84 conventions, the networks said INN could subscribe to the convention hall pools only if INN would pay an estimated \$100,000 plus to the networks. The networks would make all the rules, but the independent subscribers would pay what they were told. Suggestions as to how pool costs might be reduced are traditionally rebuffed—unilaterally, aggressively and in the true spirit of lofty arrogance.

INN in 1984 refused the \$100,000 offer and set up its own live convention hall coverage in San Francisco and Dallas for under \$10,000 per convention. It was not as big. It was not as fancy. It cost a fraction. But INN had access to every pearl of wisdom uttered at the podium mikes by the shy, self effacing Republicans and Democrats. We, too, had access to the dozens of spontaneous demonstrations; and the convention delegates did not run away from our cameras.

INN and others over the years have asked the networks: Why the skyhigh spending when more modest budgets would produce professional editorial results. The stock response from most—not all—of the poolers has been: We do it our way, and if you don't like it, go someplace else or get out of the news business

When independents started moving forcefully into news in the middle 1960s, they knew they could not and should not operate in the high cost mode of networks and their affiliates. Independents borrowed a page from newspapers and went cooperative. Tv stations should now do the same. How many newspapers could or would afford to cover the country and the world with their own individual staffers. It's unthinkable and improvident.

Without AP or UPI, The New York Times, The Daily News, Newsday, The Post, The Chicago Tribune, The Los Angeles Times, The Washington Post and so on would bust a fiscal gut staffing the world

by themselves.

So what do the papers do? Many have selective bureaus. They concentrate on hot spots and develop their own enterprise pieces and let the wire services and syndicated services fill in. And it's a lot of filling in, if you care to examine carefully.

I suggest that without giving up what they perceive as their unique contributions, even ABC, CBS, and NBC could subscribe to a non-exclusive, non-profit electronic wire service. The cost savings would be in the 10s of millions of dollars. The coverage could be even better because the electronic wire service distributed by satellite could have great depth.

Would the networks' newscasts become homogeneized and all look alike? No reason for that. Do the Post, Daily News and Times look alike? Often they may run the same AP story or picture, but their own specialities and investigative pieces set them apart. They even appeal to different constituencies frequently.

Benefits to networks

An electronic wire service would push out a lot of footage on every story. Subscribers would edit it to their own standards. Too, I suggest that networks might benefit—not suffer—if they relied more on their affiliates. There are exceptions, to be sure. But overall such reliance can enhance the quality of coverage and reduce costs.

The electronic wire service has much to recommend it. It also has many natural enemies. Some will see it as an encroachment on network turf, on network independence or on journalistic excellence. But are *The New York Times* and *Chicago Tribune* compromised because of UPI and AP?

The networks must realize it's a new day. Owners, boards, stockholders and advertisers are going to demand new accountability. Even with scaled down operations network journalists will be expected to remain highly competitive and creative.

The economies will help networks, affiliates and independents fulfill their all important public trust. Prudent spending and public trust are not mutually exclusive. Wire services serving the media have for over a century served the public well. The public is not shortchanged if AP or UPI stories appear in the local paper. Nor would an electronic, video news service hurt the credibility of broadcast media. In fact, it would free up resources for special kinds of diverse, in-depth reporting.

Programming/Production

MCA TV in first-run activity streak

MCA Television Enterprises is bursting at the seams with first-run syndication activity that's making its mark in the tight marketplace. Its *Home Shopping Game* has a lineup of more than 60 per cent of the country and is being followed up by an overnight shopping service; two of its first-run sitcoms have gotten the green light for the fall; a late-night talk show, introduced just before the past NATPE International convention, is garnering strong station attention; and its new animated series has cleared 75 per cent of the country.

On a recent rainy southern California afternoon, MCA Television Enterprises president Shelly Schwab, who has been at MCA's West Coast headquarters for only a few months, sat at a table at the Universal commissary, not too distant from a booth occupied by MCA chairman Lew Wasserman and president Sid Sheinberg, and energtically discussed the home shopping game show and other matters. The first-run half-hour strip, produced by the Home Shopping Network, has cleared the CBS-owned stations as well as stations in Dallas, Cleveland, Pittsburgh, Philadelphia, Seattle, Minneapolis, Kansas City, Wilkes-Barre-Scranton, Hartford and Portland, Ore.

The show was supposed to kick off in September, points out Schwab, but the schedule has been moved up to June, to meet the scheduling needs of the CBS stations. An overnight home shopping service will also begin running in June, says Schwab. Depending on the needs of the specific stations, *Home Shopping Game*, which is co-hosted by Bob Circosta of HSN and Dean Goss of Let's Make a Deal, will run in time periods ranging from 9 a.m. or 9:30 a.m. to 11 a.m. If the show proves successful, it may be moved to a later time period, such as early fringe.

"Because we are dealing with a form that has a lot of uncertainty, the deal with stations has been structured so it would be very attractive from a station's point of view," says Schwab. "The show will initially go on the air for 13 weeks, and those stations signed up will have an option in the ninth week to pick up the next cycle for a full year."

Revenues. A station will have an opportunity to generate revenues from two sources, not just one, from both advertising and revenue-sharing from products sold on the show, Schwab stresses.

"We took a test case in one market on the potential revenue a station could get from merchandise sales, and it increased that station's revenues by 100 per cent," he says "Now, we're not saying that's going to be the case for all stations, but that's the potential that exists for this form." The overnight service, to be broadcast from midnight to 6 a.m., will not be in a game-show format and will have different merchandise from that on the shopping game show.

In the more traditional first-run syndicated area, Schwab believes that some syndication companies will get out of the first-run syndication business because of the softened market-place and the increased production expenses.



Shelly Schwab

Sitcoms. "If it's true that 26 sitcoms were offered at NATPE this year, each costing half a million, and only about half a dozen made it, it stands to reason that there are going to be drop-outs [from production]," he said. "But we brought only two sitcoms there, and despite the tight marketplace, both got on the air.

They are Out of This World, starring Donna Pescow, which will be seen on the NBC owned stations as part of their checkerboard, and Bustin' Loose, a first-run half-hour comedy starring Jimmy Walker and executive produced by Topper Carew. The show, produced in conjunction with Tribune Entertainment, has a 26-show commitment and will air in fall, '87 on the Tribune stations, among others, having already cleared in 70 per cent of the domestic markets.

"We also have an animated series, *The Bionic Six*, which has cleared in 75 per cent of the country, despite the fact that people told us it was the worst

possible time to launch an animated strip, and *Puttin' On The Hits* has been renewed for the fourth year," Schwab adds. "So we're having a pretty good year." *The Bionic 6* will be shown on the Chris-Craft/United Stations and on WPIX(TV) New York.

MCA is also selling The Lou Kelly Show, produced with the Dick Clark Co., which is a late-night talk show "with a host who's a little different than either Johnny Carson, Joan Rivers or David Letterman—he's...er...made of polyester."

"We're in the midst of selling that right now, and hope to be on the air with it in June," Schwab says.

Schwah discounts some of the pessimism voiced at the recent television markets, particularly about first-run programs and checkerboarding.

Reps. "A lot of the excitement for this new genre of first-run shows was killed when the reps banded together to badmouth the form," he says. "I don't mean that they got together formally, but they had an obvious reason to behave that way, because they don't share in the profit from the show. I thought it was very narrow and self-serving of them to condemn a form that's so new and that we all know so little about. Their response was simply dictated by self-interest."

"As far as checkerboarding, there again the reps have had a very negative effect. With only five or six stations checkerboarding, it's unfair to measure the success of that form by results from stations that went into it in a hasty way, didn't have a lot of product available, and sometimes chose the shows that were available instead of the ones they wanted."

He doesn't believe the economics of the business have become prohibitive. "For the most part, product is negotiated across the desk for prices that make sense to the distributor and the producer," Schwab says. "People were wringing their hands over the record prices of Magnum P.I., but the show is working real well, despite what they paid. You have to measure it not only by the ratings and the demographics, but by the effect it's having on your news. Magnum has turned out to be an excellent lead-in for affiliate news programs." Schwab says MCA's recent withdrawal of Miami Vice temporarily from the softened syndication marketplace is one of those glitches that are to be expected in a "cyclical" business.

Stations. "A lot of stations are tightening their belt, and *Miami Vice* is a victim just like every other show is a victim, but we're having meetings right now and coming up with a game plan about when we will offer it again," he

says. Schwab predicts a softer market for action/adventure this year, but appeared unfazed by the prospect. "I think we're going to be coming full cycle," he says. "Somewhere down the line, we'll be getting together and talking about how terrific everything is. It always happens."

'DeLuise' a 'go'

Spurred by a deal with three CBS-owned stations, Multimedia Entertainment has given a "go" to the Dom De-Luise Show, for the fall. The weekly half-hour sitcom stars DeLuise as a barber and co-stars Bubba Smith as his assistant. Multimedia is selling the series on a cash-plus-barter basis.

The CBS stations clearing the sitcom are WCBS-TV New York, KCBS-TV Los Angeles and WCAU-TV Philadelphia. Other outlets signed include WDIV-TV Detroit, WCVB-TV Boston, KDFI-TV Dallas, WSB-TV Atlanta, WMAR-TV Baltimore, KPRC-TV Houston, WTSP-TV Tampa, WCCO-TV Minneapolis, KGW-TV Portland, Ore., and WTNH-TV Hartford.

Lorimar, game tie

Lorimar Television will produce a TV game show called Lottery, under a five-year agreement signed with Kent Toys. The deal calls for Kent to receive a share of above-the-line production, a percentage of net profits and a percentage of first-run syndication fees. In addition, Kent will act as a consultant on the production. Kent owns the registered trademark rights for the name "Lottery," has developed a "Lottery" brand board game and is in development for a licensed line of other Lottery brands.

Syndication shorts

High Rollers, new half-hour game show, is a go for the fall, according to **Orion Television Syndication.** The show has been cleared in more than 40 per cent of the country, as of presstime, including New York's WOR-TV, KHJ-TV Los Angeles and NBC-owned stations WMAQ-TV Chicago and WKYC-TV Cleveland. Other outlets cleared are KYW-TV Philadelphia, KXAS-TV Dallas-Ft. Worth and WESH-TV Orlando.

Donahue has returned to a live format. The show had been taped at 9 a.m. at WNBC-TV New York and has not been aired live in its originating city since WNBC-TV moved the program from its 9 a.m. airtime to 4 p.m. in September, 1986, according to Mike Weinblatt, president of Multimedia Entertainment. Donahue is currently

broadcast in 214 cities throughout the U.S. and Canada.

D. L. Taffner/Ltd. has sold the second year of Check it Out! to eight stations, for a total clearance of 51. Additions include KGCT-TV Tulsa, KTZZ-TV Seattle, WFAT-TV Johnstown, WBS-TV Atlanta and WWAT-TV Columbus.

Buena Vista's clearances on Win, Lose or Draw include WFAA-TV Dallas, WTSP-TV Tampa and KATU-TV Portland. Clearances are up to 70 stations, representing more than 55 per cent of the U.S., and the show is a fall go.

Coral Pictures has obtained the syndication rights to The World of Amazing Animals, hosted by Claude Akins. Each segment in the series is five minutes in length. Tribune Entertainment will handle national sales on the Sunbow Productions animated strip Jem, distributed by Claster TV Productions. The sales deal is similar to G.I. Joe's, which is handled by Tribune through 1990.

Lorimar Domestic Distribution Group's The People's Court has been renewed by 131 TV stations covering 85 per cent of the country. Renewals on the show are up significantly over a year ago, according to Jim McGillen, president, first-run syndication, LDDG. Renewals include WCBS-TV New York, WBZ-TV Boston, KXAS-TV Dallas, WBBM-TV Chicago, and KCBS-TV Los Angeles.

Warner Bros. Television's Growing Pains has been pre-sold in 71 markets, including nine of the top 10 and 21 of the top 25 markets. Thirty-nine of the stations are affiliates, of which seven are ABC, eight CBS, and 24 are ABC stations. The latest additions to the sold list include WDCA-TV Washington, XETV San Diego, WOFL Orlando-Daytona Beach, WXTX-TV Cincinnati, WHIO-TV Dayton, KJEO-TV Fresno and WEVU-TV Ft. Myers.

WB feature sales

Warner Bros. Television Distribution's newest theatrical feature film collection, Volume 27, consisting of 18 features for domestic syndication, has been sold in 30 markets, including nine of the top 10. Stations licensed in the top 10 markets are WPIX New York, KCOP Los Angeles, WFLD-TV Chicago, KBHK-TV San Francisco-Oakland, WLVI-TV Boston, WKBD-TV Detroit, KDAF-TV Dallas-Ft. Worth, WTTG-TV Washington and KRIV-TV Houston.

Other stations licensed are WUAB-TV Cleveland, WATL Atlanta, KMSP-TV Minneapolis-St. Paul, WTOG-TV Tampa.-St. Petersburg, KPLR-TV St. Louis, KUTP Phoenix, WOFL(TV) Orlando-Daytona Beach, WXIX-TV Cincinnati, KRBK-TV Sacramento-Stockton,

WTNH-TV Hartford-New Haven, WXIN-TV Indianapolis, KPTV Portland, Ore., WZTV Nashville, WPTY-TV Memphis, KTVX Salt Lake City, KMOL-TV San Antonio, KSEE Fresno, KGSW-TV Albuquerque, KMSB-TV Tucson and KVVU-TV Las Vegas.

NATPE seminars

NATPE International, via its educational foundation, will sponsor three one-day seminars on the ratings issue. The seminars, "Ratings and Rating Devices," are designed to study the various ratings alternatives. The first session will kick off at New York's Sheraton Center, on April 24, to be followed by Chicago's Palmer House, on May 1; and the Hyatt Regency Embarcadero in San Francisco on May 8. Seminars will be from 10 a.m. to 4 p.m.

Topics to be discussed include "A Primer on Ratings Services," moderated by Mel Goldberg, executive director, Electronic Media Rating Council; "Is Two a Crowd?", moderated by John B. Poor, Blair Television; and "People Meters—Will They Buy it in Peoria?", to be moderated by a panel including Joe Philport, AGB Television Research; Barry Kapan, Ted Bates & Co.; David Poltrack, CBS; Marvin Mord, ABC; Peter Megroz, ARB; and reps from Nielsen and R. D. Percy.

The seminars are free to NATPE members. Non-members will be charged a \$25 fee. Lew Klein is president of the NATPE International Foundation.

Coke, WF venture

A joint venture to acquire, produce and distribute television programming worldwide has been formed by a unit of the Coca-Cola Co.'s. Entertainment Business Sector Inc. and an affiliate of World Film Services. The venture will acquire and produce, both individually and with local partners, shows of all genres, including syndicated programming, for both international and U.S. distribution.

The joint venture will have offices in New York and at Pinewood Studios in London. The London operation will be

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Programming/Production

(continued)

headed by Richard Dalton. World Film Services was formed in 1963, and since then the production and packaging company has won 130 Academy Award nominations, 16 Oscars and three Grand Prix awards at Cannes.

WFLD-TV baseball hot

The regular major league baseball season is nearly underway, and sales at WFLD-TV Chicago, the flagship station of the Chicago White Sox, are running 15-20 per cent ahead of last year's pace, according to Rich Engberg, local sales manager at the station. Sponsorship renewals include the Dodge Dealers, Nissan, Illinois lottery, Donnelley Yellow Pages, Car-X mufflers, and four to six potential sponsors are pending as of presstime. In addition, the station has signed a four-year sponsorship agreement with Miller Beer, beginning with this season, on an exclusive beer

WFLD-TV will telecast 70 games of the White Sox, 16 at home and 54 away. The majority of the contests will be in primetime, says Engberg. Also WFLD-TV is going through the sales hoops as far as Chicago Bulls basketball is concerned. According to Engberg, the station is having "a tremendous year" on the 30-game schedule, with sales up dramatically over those of the year be-

Meanwhile, in the regular programming arena, WFLD-TV has scheduled a primetime half-hour local news program, to debut probably in June, points out Engberg. Projections are that the daily show will begin at 7 p.m., according to Engberg. Greg Caputo is new news director, and other news personnel are being hired. He says that the upcoming news program is one of the reasons for WFLD-TV relocating to new studios and offices.

The move is being made in two phases. The initial step involved administration and support offices. Technical and production facilities are expected to be completed by April 25 in the second phase. The move comes after more than a year-and-a-half of construction to accommodate the station's growth and expansion. The new address, beginning April 25, is 205 N. Michigan Ave. Chicago, Ill. 60601.

LPN expansion plan

In a joint venture marking a major expansion at the Local Program Network, which is headed by Jim Hayden, the company has named Potomac Telecommunications Group as exclusive producer of its One-On-One TV news service. The news service consists of newsmaker interviews by local TV station news anchors which are delivered live-by-satellite from the stations' own studios. Shows are either aired live or are taped for inclusion in the outlet's regular news program.

In addition to Washington interview coverage of political figures, PTG will produce One-on-One interviews with newsmakers in sports, business, science and entertainment from other areas as well. The PTG includes Washington's two largest independent TV news services, Potamac News and the American News Bureau, it produces spot news and features for 120 stations and services programs such as Entertainment Tonight, PM Magazine and Lifestyles of the Rich and Famous, along with ESPN and BBC programs.



J. Walter Thompson saluted major television syndicators recently with a special day of screenings representing shows unveiled at the 1987 NATPE convention. The program of "NATPE Encore" screenings was held at JWT's New York headquarters. Shown, l. to r., are Bob Silberberg, president, Syndicast Services; Howard Levy, director of advertiser sales, Blair Entertainment; Ira Bernstein, senior vice president, New York advertiser sales, LBS Communications; and JWT host Richard Kostyra, executive vice president, U.S. director of media services.

Ohio State winners

Fifty-six television programs and 27 radio shows have been selected as winners of the 1987 Ohio State awards, which honors excellence in educational, informational and public affairs broadcasting. Fourty-nine won the Ohio State award, and 34 won certificates of merit. The winners are:

Social Sciences and Public Affairs-Empty Plates: Hunger at Home, WNEV-TV, Boston; Washington 2000, KING-TV, Seattle; Greasing the Wheels, W*USA, Washington; In Search of a Hero, WBZ-TV, Boston; Prisoners of Prejudice, WHA Radio, Madison; Georgia Digest, 90 Days at Dodge, Georgia Public Television, Atlanta; Do You Know Who Your Doctor Is? WPLG-TV, Miami; Playing for the Future, WBZ-TV, Boston; Unanswered Prayers, Appalachia in the Eighties, WWVA Radio, Wheeling; More Than Muscle, WHAS-TV, Louisville: Divided We Stand, WTMJ-TV, Milwaukee; Who's Behind the Wheel, WTMJ-TV News, Milwaukee; Is Anybody Listening? WTMJ-TV, Milwaukee; Constancia's Choice, Maryland Instructional Television, Owings Mills, Md; Alaska-The Alaska History Series, Alaska Department of Education, Office of Instructional Services, the Arctic Environmental Information & Data Center and Connections, Ltd., Juneau; Uncle Earl, Louisiana Public Broadcasting. Baton Rouge.

Also, The Empty Crib, KMOX Radio, St. Louis; Chanarambie Township, Minnesota Public Radio, St. Paul; KNX Coverage of Minority Issues, KNX Newsradio, Los Angeles; Hiroshima Remembered, AP Network News, Washington; The Tripoli Tapes, NBC Radio News, New York; Breakdown and Back, ATC Special, Independent Producers Marjorie Van Halteren and Lou Giansante, New York, Jay Allison, Woods Hole, MA, and National Public Radio, Washington; Falling in Love, BBC World Service, London; Nightmare Abroad, NBC Radio News, New York: Faith or Fraud? Mid America's Cult Question, WOI-TV, Ames, Ia.; The Secret War at Home, WTHR-TV, Indianapolis; The Lemon Grove Incident, KPBS-TV, San Diego; Portrait of America, Turner Broadcasting System, Atlanta; In The News, CBS News, New York; Black Champions pt. 2 New Times: The Integration of American Sports, Miles Educational Film Productions, New York, Children in Poverty-ABC's World News Tonight, ABC, New York; Children of the Night, KQED, Inc., San Francisco; Main Street Premiere, NBC News, New York; NBC Nightly News with Tom Brokaw: Traffic in Children, NBC News, New York.

Natural and Physical Sciences-Dyslexia/The Invisible Handicap, Mutual Broadcasting System, Arlington: Men and Animals: After Darwin, BBC World Service, London; Fast Forward: Life in the 21st Century, NBC Radio News, New York; Cancer in America, ABC Radio, New York; Lou Adler's Medical Journal, WOR Radio, New York; Report on Medicine: Medicine and the Media, WCBS Radio, New York; Geography Skills: Contours, TVOntario, Toronto; Life in the Stress Lane, WFTV(TV) Orlando; Medi-Scene Out of Tragedy Comes Triump, WVIZ-

TV, Cleveland; AIDS: The Fear, the Reality, WRC-TV, Washington; Endometriosis, WJLA-TV, Washington; U.S. Astronomical Observatories: State of the Art, KAET, Tempe, Ariz.

Also, Shades of Gray, KSL-TV Salt Lake City; The Museum Lives!, WKNO-TV, Memphis; 3-2-1 CONTACT, Children's Television Workshop, New York: Nature, WNET-TV New York: Dinosaur!, Phillips-Mark Productions, Robert Guenette Productions and CBS Entertainment, New York; River Journeys: A River Journey by Christina Dodwell, BBC-TV co-production with RKO Pictures, Inc. and presented by WETA-TV, Washington; The End of Eden, Turner Broadcasting System, Atlanta; Planet Earth, wQED/Pittsburgh, Pittsburgh, and in association with the National Academy of Sciences, Washington; How About ... Science News Reports for TV, Mr. Wizard Studio, Canoga Park; National Geographic Specials, National Geographic Society, Washington, and WQED/Pittsburgh, Pittsburgh.

Performing Arts and Humanities-The Irish Question, BBC School Radio, London; WonderWorks, WQED/ Pittsburgh, Pittsburgh; Nobody's Child, Joseph Feury Productions, Gaylord Production Co. and CBS Entertainment, New York; The Muppets-A Celebration of 30 Years, Henson Associates and CBS Entertainment, New York; Love is Never Silent, Marian Rus Associates Production and NBC-TV, New York; Arkansas Heritage: Sesquicentennial Minutes, Arkansas Educational Television, Conway, Ar; GED Reading, Kentucky Educational Television, Lexington; We Are the Dream, WNEV-TV, Boston; Anna Wyman Dance Theatre, KCTS-TV, Seattle; Jazz City, WDIV-TV, Detroit; Puss in Boots, KING-TV, Seattle.

Also, Arts Illustrated, KCET-TV, Los Angeles; The Piatigorsky Legacy, KUSC-FM, Los Angeles; The Nature of Music, Garuda Productions, University Falls, Md, and WETA-FM, Washington; The Erratic Attic Radio Show, Radio New Zealand, Wellington; One People, Many Voices: Jewish Ethnic Music in America, National Foundation For Jewish Culture, New York, and National Public Radio, Washington; Fresh Air, WHYY-FM, Philadelphia, and National Public Radio, Washington; Future Forward, Murray Street Enterprise and WNYC, New York; In Celebration of Jazz, National Public Radio, Washington; Saint Paul Sunday Morning, Minnesota Public Radio, St. Paul, Minn., The Face in the Mirror-For Robert Graves on his 90th Birthday, WFMT, Chicago; Kitchen Culture, Reel Women Productions and KBOO-FM, Portland, Or.; East of Nineveh, Kentucky Educational Television, Lexington; Sinclair Lewis: The Man From Main Street, WBGU-TV, Bowling Green; Shag, South Carolina ETV Network, Columbia, S.C.; The Heartland Series: The Civil War Years, WBIR-TV, Knoxville; and Summer's End, Arkansas Educational Television, Conway.

Peregrene expansion

Peregrine Film Distribution, the product sales arm of Peregrine Entertainment Ltd., has formed a domestic and international television syndication sales unit and named six executives to new positions.

The new division was created because of Peregrine's recent acquisition of United entertainment Television's 100-title film library.

Peregrine has hired Pamela Senatore as vice president of international sales. Senatore, who will report to Hal Brown, president of PFD, will handle off-shore sales to theatrical, home video, cable and TV distributors. She previously headed the Los Angeles office of Channel 9 Australia Inc.

Five sales executives have also been hired in the domestic television sales division: Heading the group is Dennis Gresham, who has been named senior vice president, marketing, for PFD. He was vice president, western sales for Lorimar. He will oversee a new four-person domestic sales staff, including Judith L. Bernat, formerly with Westinghouse Broadcasting; Jack Swindell, also from Group W; Amelia Colvin, formerly with D. L. Taffner/Ltd., and Lindsey Dudevoir, formerly with American National Enterprises, which merged with Peregrine in 1986.

Zooming in on people

Camelot Entertainment has given five executives broader responsibilities and titles. Key Starky becomes contract administrator, Cathy Sulmasy national sales manager, Angela Bianco administrative sales assistant, Sharon

McCough traffic systems operator and Sharon Edros, administrative assistant. Noreen McGrath joins Camelot as research analyst.

Paul Wischmeyer has been promoted to vice president, director of sales at Harmony Gold. He joined the company in December as vice president, domestic television. Before that, Wischmeyer was vice president, sales, at Turner Program Services.

Tom Tardio has been named vice president, strategic planning, Coca-Cola Telecommunications. He previously was vice president, administration and controls for the Columbia Pictures Television Group. Tardio, who began his career in 1973 with Deloitte, Haskins & Sells, joined Columbia Pictures Industries in 1976 in the internal audit department.

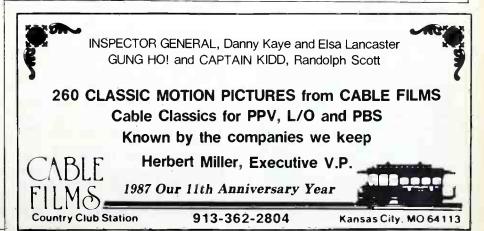


Tom Tardio

David Thomas has been named manager, advertising and promotion at the domestic television division of the Paramount Television Group. He comes to Paramount from WNEV-TV, CBS affiliate in Boston, where he had been writer/producer of on-air promotion for the station's non-news programming.

Robert B. Affe has been appointed program director at WTOG-TV Tampa-St. Petersburg. He had been program director at WOIO-TV Cleveland since 1985. Affe began his TV career at WTXX-TV Hartford in 1980.

Linda Hindley has joined **Harmony Gold** as midwest regional sales manager. For the past five years, Hindley was



Programming/Production

(continued)

responsible for managing two sales teams selling to 51 stations at Seltel.

Peter Marino has been named vice president of program development at Tribune Entertainment. He joined Tribune in fall, 1983, as director of program development. Before that, Marino was with WGN Inc. for 14 years, most recently as manager of advertising and promotion at WGN-TV Chicago.



Peter Marino

Nanci Orgel has been named manager, domestic and international television promotion at Viacom Enterprises. Most recently, Orgel was manager, affiliate marketing services, ABC.

Michael Portney has joined Coral Pictures as western sales manager. Previously, Portney was a sales executive at Television Program Enterprises. He is a veteran of 20 years in broadcast sales.

Lance B. Taylor has been named corporate vice president, creative affairs, at Coca-Cola Telecommunications.

CABLE

Several national networks have scheduled special programming and series premieres to conincide with April's National Cable Month (see *Cable Report*, page 30), including:

Arts & Entertainment. Luciano Pavarotti, Jessye Norman, Zubin Mehta, Yo-Yo Ma and Itzhak Perlman are among the performers on Classic Aid, a two-hour benefit for refugees. Nancy Reagan, John F. Kennedy, Josephine Baker and Tennessee Williams are subjects of the new Biography series. The Bolshoi Ballet takes viewers on tour. Vietnam: The 10,000 Day War premieres.

C-SPAN. Mondays look at "the people and issues that shape the cable TV industry": "Where is it Going?", "Basic Cable Program Diversity", "Corporate Roundtable" and "Deregulation: Plus or Minus?".

CBN. The Many Faces of Fred Travelena, the Gospel Music Association's Dove Awards and the off-net 12-hour miniseries A.D. help celebrate the network's 10th anniversary.

Discovery Channel. The American Diary, six one-hour programs hosted by E. G. Marshall, premieres, along with The Spice of Life, 13 half-hours on the history of herbs and spices.

Disney. Free previews take place during "Sneak-A-Peek Week," April 6-12. The pay channel focuses on three premieres: The Jets in Hawaii, a rock concert; The Vanishing Prairie, a nature documentary feature film; and the encore and sequel to Anne of Green Gables.

FNN TelShop. A different brand name item each night gets discounted below the already lowest guaranteed price.

The Learning Channel. Series premieres include Declarations of Independents, Art is Fun and The Wonderful World of Acrylics.

Lifetime. Lifetime Salutes Mom, a two-hour variety special hosted by Marie Osmond, highlights "A Month of Mother's Days," a series of specials about parenting. The theme is also featured on special episodes of the service's regular series and in such movie selections as Mother's Day on Walton's Mountain.

The Nashville Network. Celebrating TNN's fourth anniversary, Nashville Now, the live primetime variety show. takes its first road trip-to Las Vegas the week of April 6. Grand Ole Opry Live Backstage joins Grand Ole Opry Live, expanding the weekly Opry coverage to an hour. Melody Ranch Theater, with Gene Autry and Pat Buttram, premieres, while Happy Trails Theater with Roy Rogers and Dale Evans returns. This Week in Country Music moves from syndication to cable exclusivity. Musical specials include shows starring Loretta Lynn, Barbara Mandrell, Gary Morris, Charlie Daniels, Hank Williams, Jr. and Ronnie Milsap.

Showtime. "Familytime" (4-6 p.m. weekdays, 6-10 a.m. Sundays) takes a different focus each week—Faerie Tale Theatre, "Family Films From Around the World," "Short Stories" and "Mark Twain"—with each week's shows hosted by a different young viewer chosen through regional talent contests.

Tempo. America's Cable Showcase, a weekly hour, showcases local shows submitted by cable operators from across the country.

SuperStation WTBS. The Three

Stooges' "Greatest Hits" highlight April Fool's Day. *Dark Victory* premieres in color.

HOME VIDEO

Karl-Lorimar Home Video has wrapped up a seven-picture U.S. and Canada acquisition deal with Cinecom Entertainment Group, to be released by Cinecom in the 1987–88 film schedule. Cinecom released A Room With a View. The film package to be distributed by K-L includes Swimming to Cambodia, scheduled for a home video release in October; Maurice, a January 1988 release; Lighthorsemen, a March, 1988 outing; and Deceivers, with Treat Williams, a November, 1988 video release.

Magic Window will release two volumes of Zoobilee Zoo, children's liveaction series being distributed for television by SFM Entertainment. The series was produced by DIC Enterprises and BRB Productions and stars Ben Vereen. The two new releases are Zoobilee Zoo: The Land of Rhymes and Other Stories and Laughland and Other Stories.

MGM/UA Home Video has adopted the UPC product coding system on its VHS and Beta videocassettes and its laserdiscs. The first five numbers in the UPC code represent MGM/UA Home Video as the supplier and will remain constant. The next four numbers are the catalog number for the title, and the final digit designates the format.

Two former Walt Disney executives have formed their own video company to represent overseas home sales. The new company, H&S Video International, will be headed by Bob Hendrickson, as president, and Letticia Stafford. Hendrickson was vice presdent of the foreign home video division of the Walt Disney Co. for seven years, and Stafford was in marketing and sales in the same division for five years. First group of programs is from Twin Tower Enterprises. These include The Last of the Gladiators and The Coleman Guide to Camping. Also upcoming, from a deal with CCR Video Corp., is Touch the Sky, with Christopher Reeve. H&S is based in Burbank.

Fast Forward, a home video sales and marketing service company, has been formed by Steven Ades. He directed sales in the past 18 months of Prism Entertainment' sell-through lines, Marvel Comics and Video Collection. The base of the company is in Los Angeles.

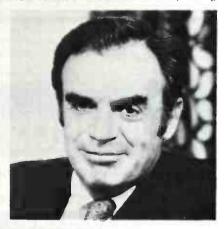
MGM/UA Home Video will release Sunday in the Country in April. The French film won best director award at 1984 Cannes Film Festival.

Commercials

Nichols looks back over his 40 years

Carl W. Nichols, chairman emeritus of Cunningham & Walsh, has been in advertising for a good long time—40 years, to be exact. That's long enough to have lived through most of the formative events in the business—and time enough to have built a distinguished career for himself. Last year, when he retired from active duty at C&W, he was elected to the Advertising Hall of Fame.

Nichols will be inducted into the Hall on April 1 during ceremonies at New York's Waldorf-Astoria, along



Carl W. Nichols, chairman emeritus, Cunningham & Walsh: In TV's infancy, he felt "like a pioneer. [TV] revolutionized our business."

with the late Arthur C. Nielsen, Sr., founder of the A. C. Nielsen Co.; Raymond J. Petersen, executive vice president, Hearst Magazines; and the late Robert W. Woodruff, director emeritus, The Coca-Cola Co.

Looking back on the trends which altered the course of advertising, Nichols recalls the introduction of commercial TV, which "revolutionized our business. Before that, we were primarily print-oriented." And almost simultaneous with the beginning of commercial TV was "the introduction of modern marketing, which changed the advertising and distribution of products."

As a young copywriter during commercial Tv's infancy, Nichols "felt like a pioneer. There were no hard and fast rules to follow, and we made a lot of mistakes. But we learned that writing Tv commercials wasn't just like putting a picture to old radio scripts. You had to start fresh, with a visual idea." Some of his colleagues, in fact, suffered a fate similar to those silent movie stars who couldn't make the transition to talking

pictures; he recalls that the move to TV commercials "put some great print people out of the business."

Visual overemphasis. Looking at today's trends, Nichols notes that "a great deal of advertising is trying too hard to get attention at any cost. The effort is always to be visually exciting"—with ads that "may not have anything directly to do with the product or its benefits. We need more solid selling." He admits that "on balance, some of the visual overemphasis comes from an attempt to keep up with European advertising—or, an attempt to break out of the clutter."

He feels 15-second spots are "a more economical way to advertise products, but they do clutter the airwaves. You pay for that efficiency."

As for the effect of VCRs and home video on viewer's watching habits, Nichols, who began at C&W in the market research department, says that "at some point, we should see a study on how many commercials are really watched. Probably, somebody's doing one right now, though I haven't seen it yet. I have seen some statistics indicating that VCR penetration is getting close to 50 per cent, though,"

Nichols has lived through the "advent of electronic marvels—cable, computers—and the new emphasis on direct response advertising." But with all the technological changes he's seen, "the process of creating advertising still hasn't changed. It still starts with the lonely copywriter sitting in a room." Also consistent, he says, is that advertising is "still a personal service business, dependent on that personal relationship between the advertiser and his client."

U.S. judges picked

Jerry Della Femina, chairman of Della Femina Travisano & Partners, and Sean Fitzpatrick, executive vice president/director of creative services, Campbell-Ewald, have been selected as the two U.S. judges for the International Advertising Film Festival in Cannes. The event, June 15–20, has attracted more than 3,000 entries vs. 2,500 last year, according to Terry Laughren, president of Screenvision Cinema Network, U.S. sponsor of the festival. More than 600 entries are from the U.S.

Both broadcast and theater commercials are judged at the festival. Both

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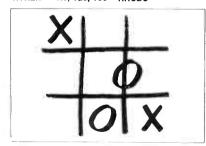
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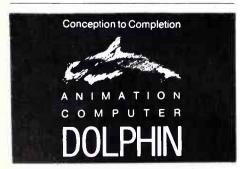
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Commercials (continued)

U.S. judges say they are not going there for the purpose of lobbying for U.S. commercials but, as Fitzpatrick puts it, "to steal their ideas before Jerry [Della Femina] does." Della Femina has entered an Isuzu commercial and Campbell-Ewald the Chevrolet "Heartbeat" series, including a cinema commercial.

The arf-meeow awards

If agencies can win awards for positive portrayal of women in commercials, then why shouldn't dogs and cats get the same attention? Actually, they do, and J. Walter Thompson/USA has just taken first place in the broadcast category of the Pets Are Wonderful (PAW) Advertisers' Awards Competition. The PAW Council is a non-profit organization based in Chicago, bent on strengthening the bonds between owners and pets.

The winning spot, for Goodyear Vector tires, features a young boy and his father searching for their lost dog. When the dog is found, it is taken home in a car equipped with Goodyear tires. There was a tie for second place. One winner was Foote Cone & Belding/San Francisco for Levi Strauss Hardwear jeans—in a spot about a young boy growing up in the jeans accompanied by a pet golden retriever. Tying was Needham Harper Worldwide's Bud Light commercial starring "party animal" Spuds Mackenzie.

Says Goodyear's vice president of advertising Jim DeVoe, "Today, nearly 53 per cent of American homes contain pets. Using these pets with kids and their families in our ads provides a warm, memorable link between Goodyear's heritage and the present." Ads were judged according to how well they used elements of drama, creativity, originality and humor to portray the bond between people and pets.

More bang for the buck

A five-year-old boy banging around a Fisher-Price tape player while it continues to play puts the message of durability across in 15 seconds in a spot out of J. Walter Thompson/Chicago directed by Jeff Gorman and Gary Johns of Johns + Gorman Films, Los Angeles.

In a spot targeted at parents, the boy flips a tape into the player and begins a journey downstairs to get something to eat. He swings the recorder back and forth, banging it into anything within reach—walls, stairs, bannisters and cabinets. He finally drops the recorder

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onto the floor, where it continues to play. The commercial steered away from emphasis on product shots and concentrated on the face and personality of the child, while still featuring the product.

For the agency, Hank Hechtman and Norm Kantor were creative directors, Liz Wedlam produced, Alex Fenton was art director and Dave Wsolowski copywriter. Sam Schapiro was executive producer for Johns + Gorman.

Amex in TV debut

The American Stock Exchange, with the help of New York agency Siegel & Gale, is launching its first TV advertising campaign. It focuses on the exchange's unique role as a diversified financial exchange and the nation's only primary equity marketplace and principal options exchange.

The theme of the campaign, "We Extend Your Reach," summarizes how the exchange's product mix and strategic direction translate into benefits to its key constituencies, including listed companies, public investors and brokerage firms. Two 30-second spots have been scheduled on major business programs on broadcast and cable networks and on individual stations.

The commercials, titled "The Options Pit" and "An Attractive Investment," dramatize the thriving nature of the Amex marketplace and its competitive prowess resulting from technological advances and international ties. The campaign was scheduled for four flights—March, May, September and November.

ITS on the move

The International Teleproduction Society has moved to larger quarters at 990 Avenue of the Americas at 37th Street, Suite 21E, New York, N.Y. 10018. The new facility is being designed to better accommodate ITS meetings, screenings and other activities, according to Janet Luhrs, executive director. New phone number is (212) 629-3266.

Meanwhile, Luhrs reports entries submitted for the organization's Monitor Awards have increased by more than 50 per cent over last year's. The awards will be presented June 22 at the New York State Theater in Lincoln Center. New categories added this year—promos, paint design and features—account for 25 per cent of the total number of entries, Luhrs reports.

Entries will be judged by teams of industry experts both across the U.S. and in London.

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Wall Street Report

Acquisitions, programming writeoff push Malrite earnings into the red

Despite a non-cash writedown of programming inventory taking Malrite Communications well into the loss column for the year ended December 31, 1986, at least one securities analyst is bullish about the company's prospects. Jeff Stein, first vice president of McDonald & Co., Cleveland, is projecting net earnings of \$1.4 million, or 10 cents a share, for 1987. He adds, "This is misleading because of the heavy acquisition activity. They've seen an increase in the amount of goodwill amortization; that's a non-cash charge. If you exclude that, the company is doing well."

Now operating six TV and 12 radio stations, Malrite, according to Stein, is doing a good job of "identifying, purchasing and turning around underperforming broadcast properties." He defines Malrite's writedown of programming inventory that is declining in value as "prudent."

Effect of writedown

The writedown totaled \$9.8 million pretax, making for a loss of \$7.2 million before an extraordinary charge of \$1.8 million for prepayment of high-interest

debt, bringing the net loss to \$9 million, or 67 cents per share, compared with black ink of almost the same amount in 1985, when the company had a pretax gain of \$8.7 million from sale of radio stations.

Malrite reported revenues for the year at \$106.5 million, a 28 per cent increase from \$83.3 million in 1985. Milton Maltz, chairman, comments, "Our dramatic expansion in 1986 helped us to exceed our revenue goals. But it is also heavily responsible for our earnings decline. Our approach to the acquisition of radio and television stations calls for considerable engineering, programming and promotional expenses as we develop these properties.

"Because we have added three radio and two television stations to our roster during the course of 1986, our financial results were necessarily burdened by the costs of their assimilation, as well as the higher depreciation, amortization and interest charges that result from such acquisitions."

Before giving effect to the writedown, Malrite's profits from its stations (income from operations, excluding depreciation, amortization, corporate expenses and programming writedown) were \$22.9 million in 1986 and \$22.8 million in 1985.

Station acquisitions

During 1986, Malrite increased both revenues and expenses by acquiring two TV stations—WOIO(TV) Cleveland and WSTE-TV San Juan-Ponce, P.R. (formerly WLUZ-TV)—and three radio stations—KLAC/KZLA(FM) Los Angeles and KKHT(FM) Houston, formerly KSRR.

Malrite Communications Group, Inc.

(In thousands except per share amounts)

	For year end December 3		Fourth qtr. end December 3	
	1986	1985	1986	1985
Total revenues	\$106,469	\$83,294	\$30,344	\$23,280
Profit from broadcasting stations	22,895	22,789	5,753	7,18
Income (loss) from operations	2,147 ^(a)	14,263	(6,888) ^(a)	5,00
Income (loss) before gain on	(10,467)	7,388	(10, 199)	3,14
disposal, income taxes and extraordinary item				
Gain on disposal of assets	The same of the same of	8,651		
Income (loss) before income taxes and extraordinary item	(10,467)	16,040 ^(b)	(10,199)	3,14
Income (loss) before extraordinary item	(7,161)	8,828	(6,098)	1,63
Extraordinary item (net of income tax benefit)	(1,818) ^(c)			<u> </u>
Net income (loss)	(8,979)	8,828	(6,098)	1,63
Net income (loss) per share: Income (loss) before extra- ordinary item	(.53)	.70	(.44)	.1
Net income (loss)	(.67)	.70	(.44)	.1
Weighted average shares	13,390	12,669	13,770	12,65

(a) Includes a non-cash pre-tax charge of \$9.8 million associated with a reduction in the valuation of film contracts (rights to air television programming). (b) Includes pre-tax gains of \$8.7 million from disposals of assets. (c) A charge relating to the early prepayment of \$16 million of 151/4% senior secured notes.

Fairness (from page 43)

troduce legislation "to redo what we already thought we had done some 30 years ago: codify the fairnes doctrine."

As for the impact of the doctrine on broadcasters, Hollings acknowledges, "I would not dispute that there have been specific instances when the fairness doctrine has made a broadcaster wary about airing a program or advertisement. But the times have been rare."

Hollings is not bucking the wind in introducing the legislation. Dingell has introduced an identical bill in the House and has scheduled hearings for as early as mid-April.

The sentiment in favor of it is so overwhelming on both sides of the political aisle that broadcasters are reduced to perfunctory opposition to it and even putting forth reasons why it may not be such a bad thing. The broadcasting community itself is not only split on how to oppose the doctrine; it is even split on the efficacy of the doctrine itself.

John Summers, chief lobbyist for the NAB, agrees that the odds of stopping the legislation are few. "Virtually the entire leadership on Capitol Hill is behind codification, and that's going to make that awfully tough to stop," he

It's possible broadcasters will not want to risk harming congressional goodwill by opposing the fairness doctrine while they have a chance to eliminate comparative renewal.

says. "We will start out with all-out opposition to get a taste of what we're up against."

Summers also faces a division within the ranks of the NAB membership, with some saying the issue is a tough one to fight right now because of its fuzziness. President Eddie Fritts explains: "There's another school of thought that says, 'Since we haven't been able to get the courts to rule on the fairness doctrine's constitutionality, the best way to get a challenge before the courts is to have the Congress codify it and make it a law, and then you could take that law directly to the courts to challenge it."

And Summers points out another reality. As it has with the House, the broadcasters have a chance to make a new start in relationships with Congress and don't want a repeat of the

animosity that built up to the point, at least in the House subcommittee, that victories for broadcasters were hard to come by in previous congresses.

He says, "There are people who feel that it's not worth spilling all that blood that will have to be spilled, that you're better off just letting it be codified and go to court. That's not our position at this time," but he acknowledges that there is a limit to the sacrifice the organization is about to make.

Comparative renewal

Although such suggestions are denied by all involved, there also is the possibility that broadcasters will not want to risk harming goodwill by opposing the fairness doctrine codification too strenuously in the face of overwhelming congressional sentiment for

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it at a time they feel they have a chance to make one of their biggest and most important gains in years—on elimination of the comparative renewal requirement.

The Senate also may not be as friendly as the House in considering a repeal of the comparative renewal process. A spokesman for Hollings' panel says that work is still underway on the Senate version, which is to be introduced in April unless a search for a committee consensus delays a final draft.

Hollings has suggested, however, that in general he does favor elimination of the comparative renewal process, but hints that broadcasters are going to have to pay a price for it. One might be restoration of the three-year trafficking rule, which the FCC got rid of in 1980. Restoration would be a reaction to the heavy activity of resale and license transfers that have gone on in the broadcasting industry since the rule requiring an owner to hold on to a license for at least three years was repealed.

The committee spokesman also suggests the Senate bill to remove the comparative renewal requirement might go farther than the House in giv-

ing "greater meaning to the public trustee standard."

The Democratic Senate staff, back in the majority role after six years of only watching activity from the minority side, has not yet focused on the political advertising issue, which in the Senate will be split among two subcommittees.

If the proposal by Rep. Al Swift (D-Wash.) in the House to reduce the lowest-unit rate charge gets a Senate sponsor, it will be handled by the Communications Subcommittee, but the spokesman said the panel had not focused on that issue yet.

Other campaign advertising actions, such as Danforth's proposal of last year to require stations to provide free blocks of time for dehates among political candidates, are expected to be hrought up in this session of Congress.

Land mobile spectrum

Sen. Albert Gore (D-Tenn.), who did a lot of work in pressuring the FCC on the issue of allocating UHF spectrum to land mobile, can be expected to introduce legislation to correct the problem if the FCC turns around again and proceeds with the allocation. Such an allo-

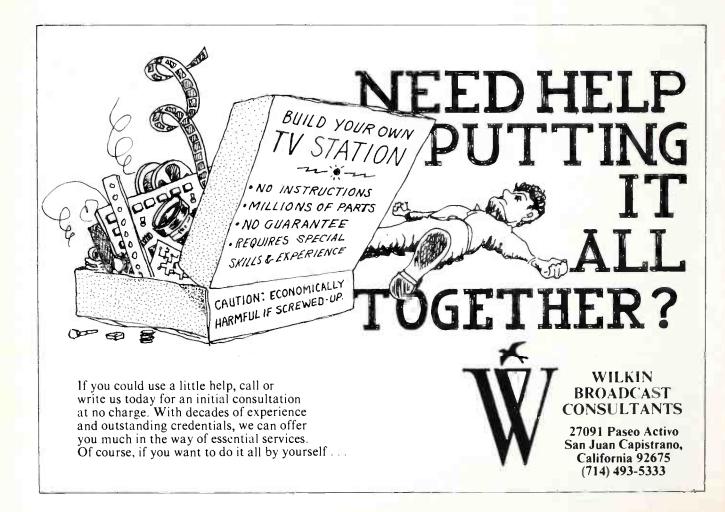
cation, broadcasters feel, would eventually deny them the ability to compete with cable and other services in providing high-definition television.

Gore also has introduced one of only a handful of bills that have been introduced this year that affect the telecommunications industry. The cable industry will be closely watching the progress of S-209, which would enable the Bell operating companies, among other things, to provide information services in competition with other entities.

When the Senate Commerce Committee fell into Democratic hands this year, it was reorganized to split off some of the duties of the Communications Subcommittee into a new Consumer Subcommittee with Gore as its chairman. It would be his panel that would handle any revival of the furor of last year over obscenity in music.

Gore's panel also would be the one to handle any move in that body to correct the complaints after last fall's congressional election of negative campaign advertising. But no legislation had been introduced by mid-March.

Gore's panel also may at least share some of the action if legislation is pushed in the Senate to deny tax deductions for advertisements for ciga-



rettes, and some other proposals to deny deductions for all tobacco products, for beer and wine, and for military equipment. The NAB fears that opening the door even to cigarettes, which broadcasters have long been prohibited from carrying spots for, would establish a precedent that would open the door to further exclusions.

Sen. Strom Thurmond (R-S.C.) has introduced the Senate counterpart to Rep. Rick Boucher's (D-Va.) bill to require the rights to music that are part of a program to be included in the rights for the entire program when it is sold in syndication. Thurmond's S-698 faces an uncertain future in the Judiciary Committee, no longer controlled by him, but by Sen. Joseph Biden (D-Del.)

Copyright issues

Generally, however, copyright issues such as that, and the compulsory license which the cable industry enjoys, are left to the copyright subcommittee in the House to generate. Rep. Robert Kastenmeier (D-Wis.), long-time chairman of that panel, was the principal author of the 1976 Copyright Act that included those provisions for the first time. He has, however, been loathe to change that act.

Otherwise, as they were in the lameduck days of Goldwater's leadership of the Communications Subcommittee, things are expected to be largely quiet this year as far as foreseen issues are concerned.

In the Senate in general, whether in Inouye's subcommittee, Gore's or in some other committee, the Senate, although no focusing has been done on them yet, may take up some or all of the following issues this term:

- The airing of advertisements promoting the use of condoms as a preferred way to combat the spread of the acquired immunity disease syndrome (AIDS). The Health subcommittee of the House Energy and Commerce Committee already heard from representatives of the major networks on their policies and made strong appeals for them to air the controversial ads.
- Campaign reform in general is expected to be a hot topic in the Congress this year, with many bills already introduced on the subject. Although none is aimed specifically at the broadcasting industry, there is an expectation that broadcasting-related issues will become caught up in the effort.
- Fowler has been closely questioned at appropriations hearings on the Hill this year about the FCC's decision that, in effect, there is no problem in the scrambling of satellite signals any more, that the marketplace is taking

care of the problem. Many of his questioners have not been satisfied with that answer, and if the dish owners get organized again and come forth with legitimate complaints, there may be an effort to reopen that issue.

And, as the earlier pressure from the Communications Subcommittee has indicated, the panel is extremely interested in the must-carry issue and wants to see it resolved quickly. The issue was one of the last items on an FCC agenda before the NAB convention, and its final decision was expected to be a major point of discussion.

Patrick (from page 41)

time in my almost 13 years here that I saw a letter signed by every member, Republican and Democrat, of the House Telecommunications Subcommittee. They were saying, 'You will craft a must-carry rule.'"

Quello's interpretation of the event was, "It must mean that reason and justice is on the side of some kind of reasonable must-carry." Already an ardent supporter of a must-carry rule, and citing similar pressure from the (continued on page 140)

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Leading medical service television advertisers in 1986

	1985	1986	% change
Intercept (Multi-market)	\$4,898,400	\$9,103,600	+86
Schick, Inc. (Multi-market)	4,780,500	7,227,100	+51
Comprehensive Care Corp. (MM)	4,246,200	6,377,400*	+50
New Beginnings Treatment Centers (MM)	1,700,600	1,707,400	-0-
Paintrol Pain Treatment Centers (MM)	73,900	1,667,700	+2157
Humana, Inc. (Multi-Market)	4,971,100	1,530,000	-69
Kaiser Foundation (HMO) (Multi market)		1,048,400	+Inf.
Rader Institute (Multi-market)	910,100	1,010,700	+11
Profiles & Contours Cosmetic Surgery (NY)	195,500	1,007,100	+415
Glenbeigh Hospital (Multi-market)	43,200	978,100	+2164
Park East Institute (New York)	191,800	912,800	+376
Dr. Dennis Brooks Ophthalmologist (MM)	1,103,900	904,100	-18
Lite Life Weight Loss Program (MM)	708,700	810,400	+14
Henry Ford Hospital (Detroit)	557,700	773,300	+39
Cataract Institute (Houston)		752,300	+Inf.
Habilitat Drug Centers (Multi-market)	275,600	705,300	+156
Univ. of Michigan Hospital		704,900	+Inf.
Colorado Eye Physicians	411,900	675,800	+64
Urban Health Services (Chicago)	_	656,000	+Inf.
South Fulton Hospital (Atlanta)	211,900	575,600	+172

Includes \$27,800 network Tv advertising in 1986. All other expenditures are placed market-by-market on spot television.
 Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports data

Leading dental service television advertisers in 1986

	1985	1986	% change
Dental Centers Located at Sears*	\$119,400	\$1,467,800	+1129
Dental Health Dental Clinic (Phoenix)	880,100	689,800	-22
Affordable Denture Clinics (Multi-market)	210,400	437,800	+108
Orthodontist Reference Service (L.A.,	195,000	424,600	+118
San Diego)			
Dental Implant Association (Multi-market)		388,300	+Inf.
American Dental Council (S.F.,	385,800	387,500	-0-
Sacramento)			
American Dental Centers (Cleveland,	302,300	329,400	+9
Pittsburgh, Phila.)			
Dr. Campbell, Dentist (L.A. San Fran.)	281,200	278,400	-1
Great Teeth Dental Centers (Minneapolis)	, -	211,600	+Inf.
Dental Service of America (Multi-market)		209,200	+Inf.

^{*} Operated In 1986 as Family Dental Centers and Pearle Dental Centers with new name adopted in 1987. Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports data

Tv category totals

	1985	1986	% change
Medical and Dental Services	\$ 86,894,300	\$113,793,200	+31
Optical Services (see p. 146)	38,695,300	54,799,000	+42
Total Health Services	\$125,589,600	\$168,592,200	+34

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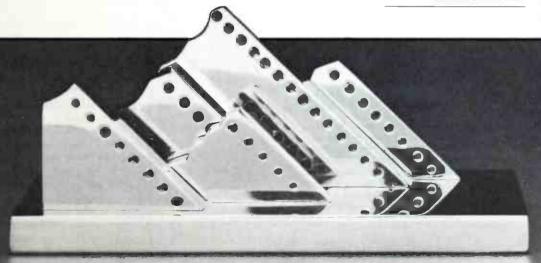
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Patrick (from page 137)

Senate, Quello adds, "You don't get that unanimous opinion by just sheer power of lobbying."

He agrees with Fowler's marketplace philosophy, Quello says, "but sometimes Mark just goes too far."

Quello is pushing for the FCC to revisit its repeal of a three-year waiting rule on resale or transfer of broadcast property. Rep. Al Swift (D-Wash.) is preparing to push for codification of the "trafficking rule" in the House.

Quello cites the repeal of the rule as

one of the excessive steps the commission took. He notes that there were 2,457 transfers of radio licenses in 1986 and 767 for television, far above the usual number in one year. He calls it part of "an unprecedented churn of broadcast properties."

The repeal of the trafficking rule may have been all right on its own, Quello argues, but the commission also eliminated financial qualification rules, extended the ownership limits, liberalized attribution rules, eased some of the renewal and transfer requirements and is in the process of eas-



A call for 'stability'

With two FCC commissioners present as the Broadcast Pioneers recently honored Freedom Newspapers' WRGB Albany-Schenectady-Troy, Gary Chapman, director of broadcasting for the newspaper group's Broadcast Division, saw an opportunity to get a message across.

Emphasizing that his company has a "targeted objective of operating our television stations in the public interest," he then directed his next comment to Commissioners James Quello and Patricia Diaz, Dennis, who were on the dais. "I would invite you," he said, "to continue reconsidering, with an objective of reinstituting, anti-traffic, three-year ownership and financial qualification regulations in an attempt to provide greater stability to the television industry."

ing cross-ownership prohibitions. The commission has recognized that the easing of the rules regarding financial qualification, requiring applicants for construction permits just to check a box on the application has led to serious abuses. The FCC has voted to crack down on them.

If Commissioner Mimi Dawson has her way, the commission will do what she has been pushing it to do in her nearly six years at the commission—take a comprehensive look at the agency's ownership rules. She would even take a new look at the rules barring newspapers from owning broadcasting outlets in the same market.

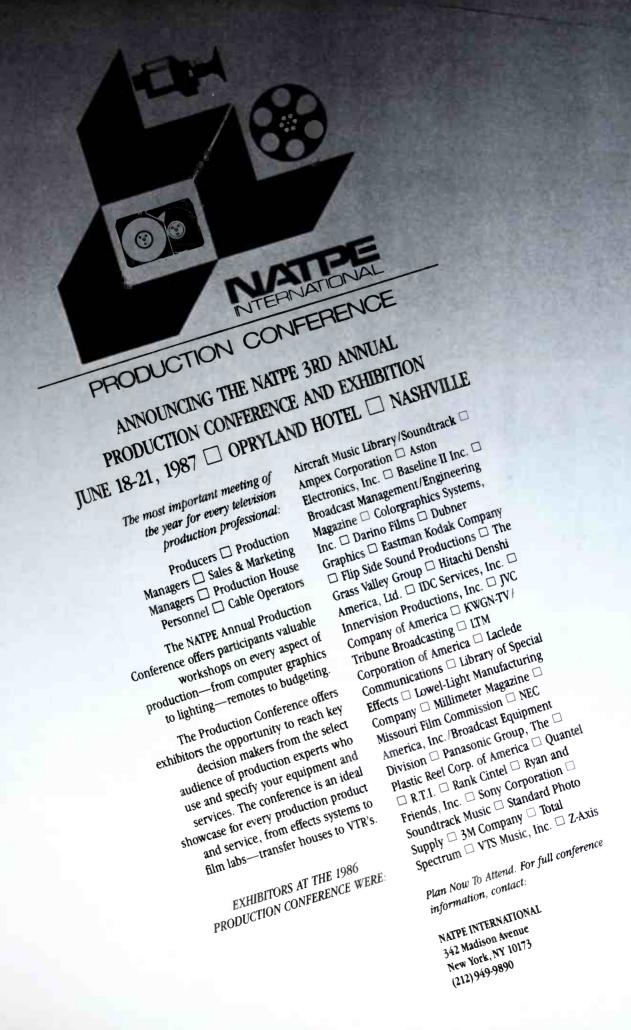
Although she went along with them as necessary at the time, she criticizes what she calls the commission's ad hoc approach to waiving local ownership rules. But she believes "the FCC has stretched the outer limits" and must sit down and realize that "the growing number of these ad hoc determinations points clearly to the advisability of re-



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fashioning new rules for general application."

Ownership rules

Although the emphasis now is on helping AM broadcasters and other "hardship cases," she says, the commission must realize that "ownership rules that impose arbitrary numerical limits on the number of stations that can be owned often fail to reflect the realities of the marketplace. I am therefore in favor of the commission's revisiting its local ownership rules in a

comprehensive fashion."

She favors using the Justice Department's approach to ownership concentration within an industry. It uses an index to determine at what point one entity would gain too great a share of a certain market in order for competition to survive.

Whether Dawson will stay around at the FCC to see her wishes come true is a matter of speculation. Earlier this year, after Patrick, her junior on the commission, was named to be the next chairman, a post Dawson has been said to be seeking for several years, there were reports she would be offered another position in the administration, equal to an assistant secretary in a department. That would be offered, it was said, to allow her to save face after a losing effort at the FCC.

But Dawson and her husband are now said to be in the process of adopting a second child, which might make the demands of a Cabinet subsecretary unbearable.

The fifth member of the commission, who is the new chairman's converse namesake, Patricia Dennis, has only been a member of the panel since last summer and has yet to make her mark with an expressed philosophy. She has, however, raised some questions at FCC hearings on items that her more senior colleagues often took for granted.

In taking over the chairmanship, Patrick may want to put his own stamp on the commission, but he will have to, like it or not, live with Fowler's legacy for some months to come. Several initiatives taken under the Fowler regime will have to be completed while Patrick is in the chair, although their slant, and even their focus may be changed somewhat.

Fariness doctrine

One is the potentially explosive report due to Congress by Sept. 30 on alternative ways the FCC can offer for policing the public interest obligations of broadcasters in the absence of a fairness doctrine. A wrong step in that report, which will be largely drafted under Patrick's tutelage, could bring down the wrath of Congress on the new chairman in his first year.

The allocation of UHF spectrum to land mobile also is expected to be revisited, although not necessarily in the same form.

Fowler told an appropriations subcommittee, to members' displeasure, that he thinks "broadcasters overreacted, frankly," because "we believe we will be able to find the spectrum when HDTV becomes viable, and we will be able to go forward with it."

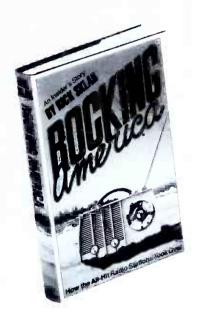
If the NAB has its way, the FCC will take the lead in undercutting congressional efforts at changing the rules on political advertising.

John Summers, NAB executive vice president, says the FCC could do so on its own. "Basically those proposals are one, to have the FCC change their interpretation of use so that you don't get lowest unit charge and censorship protection unless you appear for a substantial period in the spot, 50 per cent or more of the time with the candidate appearing.

"We think that candidates would be disinclined to engage in negative advertising if they have to appear themselves

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Number 1 with too many bullets?

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and be the mudslinger. Otherwise, they are going to have to pay full charges to do that kind of advertising."

The second proposal the NAB will put forward, he says, is "they ought to come out with another futher exemption, a reinterpretation, if you will, of the news interview exemption" similar to the one that allows broadcasters to hold debates among major candidates for office. Exemptions are for regularly scheduled news shows, he says, and they should be expanded to exempt any news program.

He says, "That would allow stations to do an awful lot more short abbreviated interviews lasting maybe 30 seconds or a minute in which they would ask questions about the issues and let candidates respond. They wouldn't have to worry about providing an equal amount of time for all those fringe can-

didates."

Summers says he has no idea how that suggestion will be received by the Patrick administration, but he expects the NAB to make that argument before Congress and see if Congress accepts the idea and pressures the FCC to act.

Minority preferences

The agency also has to deal with the issue of minority preferences. Patrick has long been opposed to any quotas for minorities, but the commission is under court supervision on the question and will have to face the issue soon.

Patrick is caught in a tight squeeze on the issue. When the entire FCC was called to Capitol Hill on the issue last fall, members of the Telecommunications Subcommittee poured forth some of the strongest language ever used against members of a federal agency.

The FCC had opposed in court the granting of minority preferences in the award of licenses but later asked for the case back on remand. In the meantime it has stayed any requests for license transfers in which minority preference plays a substantial role.

Among some of the other issues that may be brought up by the FCC this year or next are: further action to improve the viability of the AM band, similar action in favor of the FM band, the question of spectrum auctions and how far the FCC will go in selling the nation's airwaves, possible elimination of the two-to-a-market ownership rules, the issue of scrambling satellite signals, and perhaps even what promises to be a major controversy, the concentration of ownership in the cable industry.

Leading convenience & specialty food store television advertisers—1986

	1985			1986				
	Network TV	Spot TV	Total TV	Network TV	Spot TV	Total TV	% change	
Dunkin Donuts	\$5,490,600	\$5,560,700	\$11,051,300	\$2,216,000	\$8,826,400	\$11,042,400	-0-	
Southland Corp.	1,296,700	6,667,500	7,964,200	866,300	8,526,000	9,392,300	+18	
Baskin-Robbins	2,225,300	1,380,200	3,605,500	2,866,600	3,749,600	6,616,200	+84	
Carvel		5,326,200	5,326,200	_	5,118,900	5,118,900	-4	
AM-PM	_	3,388,200	3,388,200	471,200	4,283,400	4,754,600	+40	
Braum's Ice Cream/ Dairy Store		1,630,300	1,630,300	_	1,972,400	1,972,400	+21	
Winchell's Donut House	_	2,372,900	2,372,900	_	1,594,100	1,594,100	-33	
WAWA	-	780,600	780,600	_	1,473,700	1,473,700	+89	

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data

Leading restaurant and fast food chain television advertisers in 1986

		1985			1986		
	Network	Spot	Total	Network	Spot	Total	% change
Category total	\$415,772,900	\$671,970,500	\$1,087,743,400	\$439,396,800	\$744,836,600	\$1,184,233,400	+9
McDonald's	184,882,200	117,895,600	302,777,800	193,001,600	128,153,900	321,155,500	+6
Burger King	71,096,200	83,873,300	154,969,500	70,378,400	94,819,800	165,198,200	+7
Kentucky Fried Chicken	44,564,500	30,701,600	75,266,100	47,904,500	31,948,400	79,852,900	+6
Wendy's	44,274,200	39,445,800	83,720,000	41,667,600	37,912,700	79,580,300	-5
Pizza Hut	18,432,700	44,889,200	63,321,900	21,281,900	49,983,400	71,265,300	+ 13
Taco Bell	_	38,654,800	38,654,800	1,970,100	48,267,300	50,237,400	+30
Red Lobster Inns	12,882,500	14,831,800	27,714,300	27,096,400	9,386,300	36,482,700	+32
Domino's Pizza	9,297,900	8,077,100	17,375,000	19,495,800	14,274,300	33,770,100	+94
Hardee's	8,925,300	23,287,900	32,213,200	_	29,445,700	29,445,700	-9
Long John Silver's	_	26,304,200	26,304,200	2,491,500	26,577,300	29,068,800	+11
Denny's	10,508,200	12,466,300	22,974,500	9,782,600	8,380,200	18, 162, 800	-21
Dairy Queen	_	11,878,000	11,878,000	_	15,999,600	15,999,600	+35
Sizzler		14,130,300	14,130,300	_	15,972,000	15,972,000	+13
Jack-in-the-Box	_	12,556,300	12,556,300	_	15,963,100	15,963,100	+27
Arby's Drive-In	5,803,400	10,083,300	15,886,700	4,263,500	9,613,100	13,876,600	-13

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data.

Some perspectives on TV commercial zapping

By MICHAEL DREXLER

Executive Vice President/national media director, Bozell, Jacobs, Kenyon & Eckhardt

Zapping is the most recent phenomenon in a parade of time-honored methods people have used over the years to skip TV commercials. It is not the first such method nor will it be the last, by a long shot.

Let's face it, people watch TV for the programs. They don't sit enraptured in the prospect of waiting for the advertisers' messages. Ever since television began, people have devised ways to serve other interests during commercial breaks. Often they will time various functions for commercial breaks: going to the bathroom (a quantitative study done in the 1950's showed that water pressure in homes dropped moments after commercials came on), getting a beer or a cup of coffee, checking on the baby, taking the roast out of the oven, what have you. Or, if boredom or curiosity sets in, they can merely change channels.

But somehow commercial messages get through anyway. People, after all, don't spend all their time avoiding commercials. Some may make it a hobby, but few make it a career. Popular attitudes toward commercials are rather sophisticated too. People know it is the commercials that bring them the shows. So, while they have no particular desire for watching commercials as a whole, they have no burning animosity for them either. Apathy was, and is, the chief impediment to any advertiser's message.

It's important to keep this in mind when trying to come to terms with zapping. Zapping cannot now be overestimated or underestimated, if only because it has not been thoroughly estimated. I don't pretend to have any firm answers. A few ideas, maybe. The right questions, probably. But the answers will come from research, creative, and media working together, innovatively and creatively.

How it came about

Zapping is a hardware-driven phenomenon. Specifically, the proliferation of two pieces of equipment brought about zapping as we know it today—the remote control device and the VCR. Zapping then takes two forms: (1) Channel-hopping, often with a remote unit. (2) zipping past commercials by using the fast-forward function of a VCR.

There is nothing particularly new about channel-hopping. Indeed, a University of Michigan study shows that

39 per cent of channel-hoppers have remote control devices. But as remotes grow in use along with cable with its multiple channels, we can also expect channel-hopping to increase. Other studies show that channel-hopping is at its highest (as one would expect) at the beginning and end of programs and that it is at its highest in homes with both pay cable and remote units.

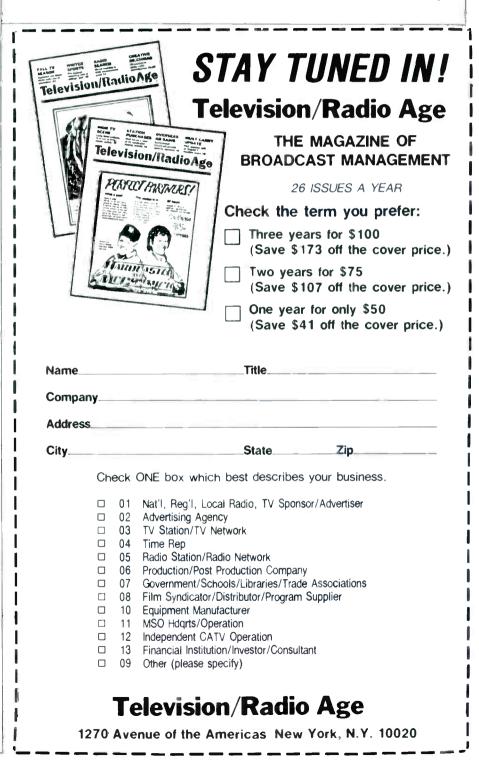
Zipping, though, is as new as the VCR with fast-forward function. By the end

of 1986, VCR home penetration is projected at 33 per cent of U.S. households. And by 1990, VCRs are expected to be in 55 per cent of all TV homes.

So neither channel-hopping nor zipping are likely to go away.

Facts about zapping

We know that right now total average audience loss from both channel-hopping and zipping is about 2.9 per



cent. We know that zapping hardware is increasing in use. We know that the children of zappers are more likely to grow up to zap than are the children of non-zappers.

About channel-hopping, we know that average audience loss is 2.3 per cent in primetime, is 1.8 per cent in both daytime and late night, goes up to 3.3 per cent in Saturday daytime kids' programming, and peaks at 3.6 per cent in weekend sports.

About VCR zipping we have learned a great deal—but there is a critical, gaping hole in that knowledge at present. First, we know that two-thirds of all VCR recording is from the three major networks. Of this programming, somewhat surprisingly, most recording is done from regular series. Daytime soap operas are most often taped (27 per cent). Movies are second at 17 per cent, followed by dramas at 15 per cent. And we know that 36 per cent of this taped programming had some commercials deleted either in recording or playback.

Before we hoist alarm flags over this data, let's look at the fact that only an average 2.85 hours a week are taped, 72 per cent of them being without viewers present. This is only 5.7 per cent of the current average of 50 weekly hours of viewing per household. But of this 5.7 per cent, a surprising 31 per cent of recordings are never played back.



Michael Drexler

We also know quite a bit about viewers' recording habits. Most recording takes place during the months of January through April, while the least occurs during June and July. More recording takes place on Sunday than on any other day of the week.

About playback, we know that 80 per cent of it is done from programming recorded off the air, while 19 per cent is from pre-recorded material, and only 1 per cent from home video cameras. An

average of 3.95 recorded hours from all sources are played back each week, amounting to 7.9 per cent of household TV usage. Favorite playback months are January and February (post-holidays and long-nights), with the least favorite being August. Saturday is the favorite playback day.

What we don't know

We don't know who spends most time zapping. We don't know precisely why or under what circumstances. Nor do we know how much the novelty factor affects zapping. And, most important, we don't have audience/program measurements of zapping in playback.

Nielsen meters can measure recording but not, at this time, playback. And what happens in playback is critical to audience measurement.

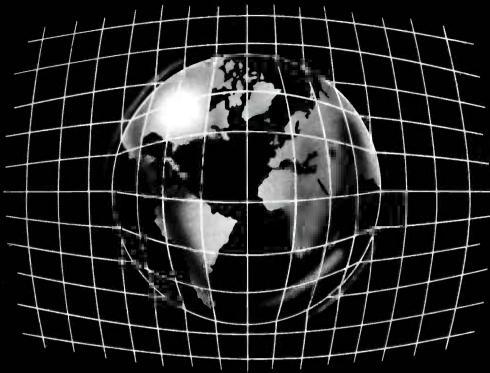
It could be argued that because 28 per cent of all recording is viewed simultaneously on the air, a further passalong audience on playback would actually increase the number of commercial exposures. But at best this argument mitigates against alarm over zapping. It is not an argument I or any thoughtful media person would propose to a client without substantiation that does not now exist—especially since playback at a later time can expose a client's message to a different

Leading optical service television advertisers in 1986

	1985				1986		
	Spot TV	Network TV	Total TV	Spot TV	Network TV	Total TV	% change
Pearle Vision Center (Multi-market)	\$5,132,200	\$9,732,600	\$14,864,800	\$ 8,550,400	\$7,392,500	\$15,942,900	+7
Lens Crafters (Multi-market)	4,227,800	_	4,227,800	13,660,700	_	13,660,700	+223
Eyeworks Optical (Multi-market)	710,900	_	710,900	2,248,100	_	2,248,100	+216
Texas State Optical (Multi-market)	2,602,600	_	2,602,600	1,999,300	_	1,999,300	-23
Eyelab Eye Care (Multi-market)	659,400		659,400	1,787,730	_	1,787,300	+171
Eye+Tech Optical (Multi-market)	415,500	-	415,500	1,761,100		1,761,100	+324
Eye Masters (Houston, New Orleans)	826,900	_	826,900	1,239,100	-	1,239,100	+50
20/20 Eye Care (Multi-market)	447,500	_	447,500	1,052,900	_	1,052,900	+135
Western Optical (Seattle, Spokane)	653,800	_	653,800	905,900		905,900	+39
Optical World (Multi-market)	604,500	<u> </u>	604,500	675,000		675,000	+12

Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports data.

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target audience in its daypart or, at a later date, render some commercials

To the contrary, while we need not be unduly alarmed over zapping right now, complacency about it would be downright stupid. Not only is the hardware that abets it proliferating, but so is the 15-second commercial that threatens to increase the TV clutter, especially now that all three networks have acquiesced to it.

No, zapping will continue, getting worse before it gets better.

What we can do

Right now all we're doing is hearing a lot about it. Because zapping only accounts for two-tenths of a primetime rating point, it has not yet reached crisis proportions.

But if I were a client, especially one to whom fragments of a percentage point of market share can mean millions of dollars of business, you would find my uneasiness quite understandable.

Since we serve our client's business, it is our immediate business to start grappling with zapping. Research, creative, and media functions must work together to do the job.

We will need research to tell us alot more about VCR-zipping in playback. Who does it? When? Why? Is it builders of private videotape libraries who zip? In playback primarily? Do catchup viewers tend not to bother? We need to know.

A casual reader of advertising trade publications does not need to be told that creative is already under the gun ahout zapping. Sure, commercials should be made more arresting and involving so viewers aren't tempted to zap. And there's not a creative person in the country who wouldn't volunteer this idea. But creative's job is going to be made no easier by the ascent of the 15-second commercial. And with agency mega-mergers and creative megapurges the order of the day, creatives aren't always dealing from strength.

Still, creatives are creative, and you can bet that a good many right now are giving thought to the problem. Perhaps creative will find ways to make commercials more relevant to the shows in which they run (production constraints notwithstanding). The contemporary, quick-cut, visually-involving, highly syncopated rhythms of MTV and Miami Vice have already inspired like creative products.

Perhaps the teaser technique so effective in direct mail can be translated to TV commercials. For example, a 10-second sports quiz coming on just before the commercial break to be answered after the client's commercial

could entice sports viewers to stay tuned, creating a wrap-around effect to ensure audience. The creative superstars of tomorrow could very well be the ones who outwit zapping today.

But media must also be more creative. To combat channel-hopping, media can secure commercial placement within programming, rather than at the beginning or end. Calculated audience loss due to both forms of zapping could, in the future, be a factor in price negotiation.

Perhaps the networks can be persuaded to standardize all their commercial break positions so channel-hoppers will only find themselves hopping to other commercials. (Networks could argue that this may cause them to lose audience to cable channels. But let's not forget that it is the program that captures audience, not the commercial or lack of them within it.)

Ratings treatment

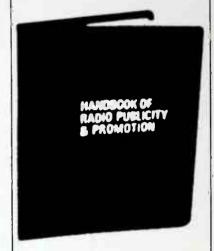
Media should insist that VCR tapings be separated in overall ratings reported because they contribute to an inflated base for commercial time, and because of distortions of timeliness and target audience. Perhaps pods of commercials including different products from the same advertiser can be created of irregular lengths that add up to a regular length. For example, an entire 120 seconds of commercial time could be bought by an advertiser of a number of products.

Time within that 120-second pod would be allocated to a maximum of five commercials, according to the precise time needed to get across each product's message. In one case that might be 11.5 seconds, in another 51 seconds, in another 19 seconds, and so on. Creatives and their audiences could be spared time-constraint formats, while advertisers could control the commercial environment and maximize their money's worth.

There are no magic bullets at this time. Our work is still ahead of us. Zapping is only one of today's challenges—one of the sea changes that make our business constantly fluid. That there will be more, unforseen, challenges to come is something you can take for granted. In the meantime, in joining forces to overcome zapping we can expect creative and media departments to draw closer together. This is something I have hoped for and preached since my earliest days in the business when I realized that the only product media had to sell was creative.

And if the long-term effect of zapping is to make creative people more media-conscious while it makes media people more creative, the result may be a blessing in disguise for advertisers. \square

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In the Picture

Martin Umansky



Recipient of this year's Distinguished Service Award from NAB misses the "excitement" and "latitude" that existed in early days of television.

At age 70, retired Kansas broadcaster plans plunge into TV syndication market

On January 1, Martin Umansky officially stepped down as chairman of KAKE-TV Wichita-Hutchinson. But the 70-year-old executive has no intention of retiring. Instead, Umansky—winner of this year's Distinguished Service Award from the National Association of Broadcasters—is hard at work developing two program properties he hopes to take into syndication. Both are concepts successfully aired as local shows on the Wichita station he managed for nearly 30 years.

One program—called Game-O-Name—is a viewer participation word game that has already had a thirteen-week-run in the Wichita market, giving

Umansky "13 weeks in the can."

At-home viewers, Umansky explains, can try their luck by picking up entry slips at a local supermarket. In fact, he adds, the primary route to syndication for the show will be selling it directly to supermarkets for sponsorship, although it could be sold to a station, which would, in turn, solicit the food stores. "I've always felt," Umansky says, "that television doesn't have to be a passive medium. You can develop participative programming."

The other programming project is called Opportunity Knocks and is designed to help people with ideas but no money get financing. Umansky says he is actively in negotiations to set up a syndication/distribution deal on both shows but has nothing to an-

nounce as yet.

His first-hand involvement in programming is, perhaps, a result of his longing for the "excitement" and "latitude" that existed in the early days of television [He launched KAKE-TV in 1954 as general manager, becoming president in 1974 and chairman in 1980 after Chronicle Broadcasting bought the station].

"The beginning of the industry was an exciting time," he recalls. "In those days, particularly being an ABC affiliate, we had many hours to fill, so we had an opportunity to do many things. Today those opportunities [for affiliates] are fairly limited. Today, the independents have the opportunities."

Local commitment

Umansky, a strong believer in commitment to the local community, feels one of the tragedies of current television is the "complete loss of [local] children's programming. We've kind of fallen into the hands of the numbers people. It's rather sad."

Involvement in the community, Umansky says, is especially important today because of the increased competition. But he believes it's always been important "to be recognized as the station that deeply cares." That recognition, he says, can help a broadcast outlet become "the favorite station" in the market, which means, "people tune to you first if there's a major accident or severe weather." To skeptics, he points out that, during the '60s while ABC nationally was a distant third, the network had nine of the top 10 primetime shows in Wichita—the perennial exception being NBC's Bonanza.

The most memorable community involvement project for Umansky was an investigative report on the sanitation of restaurant kitchens in 1973. As the result of a KAKE-TV reporter accompanying a health inspector on his rounds, the city and county instituted a grading system. That, says Umansky, was "a major accomplishment."

The wave of current merger activity, bringing with it many non-broadcasters into the medium, could, in Umansky's opinion, imperil the traditional commitment to public service. Community affairs, he points out, is a "non-revenue-producing" area and could be vulnerable when viewed by "outside people who look at broadcasting as just another business." Very often, absentee ownership, he says, operates with "too heavy a hand. It's a danger to stations. It's a matter of deep concern." Local ownership, he emphasizes, has a "local commitment. When you live in the community, it's part of the station."

Improving education

Another exigency of Umansky's is his desire to improve the education of today's young people. Along those lines, as a past chairman of ABC's affiliates board, he was instrumental in convincing the network to launch its Project Literacy U.S. (PLUS) crusade in 1985. He is deeply disturbed about "kids who get diplomas who can't read." And, not only does he want to help today's youths improve themselves, he also wants to get to the bottom of "why did it happen [in the first place]?"

Umansky started his broadcast career in 1940 as a news editor at KANS[radio] in Wichita. However, he explains that, in addition to his news duties, he was writing a lot of commercials copy, which helped prepare him for a sales job later on. After four years in the service during World War II, he became a free-lance disc jockey at the station until moving over to KAKE[radio] in 1947 and eventually becoming sales manager. When the station received its TV construction permit in 1954 he became its general manager.

The DSA presentation was scheduled to be made at the NAB Convention's opening session on Saturday (March 28).

Markey (from page 46)

ready is banned on radio and television, the broadcasting industry is worried about the effort. Summers calls it "the most insidious issue we have ever faced."

In addition to Collins' effort, which is ancillary to the larger issue, there are warnings of bills about to be introduced in the tax-writing Ways and Means Committee to disallow all or a portion of deductions for the advertising of those products.

Summers says, "We really don't have the luxury of isolating one of them. It's like a brush fire. If one of them starts, it's going to spread to the others very quickly. This is potentially one of the most serious things that we've ever faced because we don't sell anything but advertising. When you do away with the tax deductibility, you're automatically reducing the amount of advertising that's going to be sold in the future by who knows how much—50 per cent or more, I suspect."

The fear, he says, is that even if such a bill is limited to disallowing deductibility for cigarette advertising, that will set a precedent for later efforts to get at other goods, "whether they be because of the nature of the product or the need for greater Treasury revenues, or balancing the budget," Summers adds. "The precedent is frightening."

Like the tax issue, other issues on which the industry will be taking the defensive are located largely in panels other than Telecommunications.

Swift chairs a special election panel of the House Administration Commit-

The fear at NAB is that a bill just limited to disallowing deductibility for cigarette advertising would set a precedent for other goods.

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tee and already has stated his desire to cut the lowest unit charge for political advertising in half.

Others have tied that effort in with an overall effort to do something about the negative political advertising that dominated last year's congressional campaigns.

Past experience

Faced with that prospect, the NAB has taken a page from its defeat of the beer-and-wine issue that dominated the beginning of the last Congress. In that effort, the NAB had the industry out front with PSAs and other work dedicated to convincing people not to drink and drive. The campaign cooled efforts to deal legislatively with beer-and-wine advertising.

This year, the broadcasters have sug-

Broadcasters feel requiring candidates who support mudslinging to appear on camera will deternegative ads and obviate need for other legislation.

gested to Congress that the best way to deal with negative campaign advertising is to require the candidates who are supporting the mudslinging to appear on-camera or on the air in a substantial portion of the commercial, enough so that they will be tied to the message. That, broadcasters feel, will deter negative ads and obviate the need for other legislation they feel would be more onerous

Beyond those issues, this congressional term has been very slow in getting started, especially on broadcasting issues.

Markey has yet to put himself out front on a particular issue other than calling for a restoration of the regulatory responsibilities of the FCC, but he is likely to want to put his own imprimatur on the subcommittee he hopes to be heading for several years.

the marketplace

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John Summers

Fritts (from page 48)

small-town broadcasters around the country.

"I recognized after having served four years on the board, and two of those on the executive committee, that NAB had the potential to be a really significant player if we followed through on a certain premise," he explains. "The premise was that we have a natural grass-roots organization which had not been fully stimulated and fully organized. In restructuring NAB, we've done a number of things, some I can take credit for, some I can't;

Summers has stepped back into the chief lobbyist role after constant turnover.

and information center, and "800numbers all over the building so they can call in an take advantage of those services."

Fritts adds, "We've seen our services enhanced to the point that our membership is at an all-time high and continuing to grow as a result of the recognition that, in fact, small broadcasters demand services as part of their dues. We found that we needed to be involved in providing our services to attract a large, sustaining, robust, active, aggressive membership."

State associations

That and beefed-up support by the national NAB for the state broadcast associations, is what Fritts sees as the key to turning around NAB's lobbying effectiveness. "We've established an extremely strong relationship with our state broadcaster associations, and we believe that good, strong state organizations complement rather than compete with the national organization.

Beefed up support for state broadcast associations includes assigning a liaison to coordinate activities with them, providing speakers and hosting legislative briefings.

some the board made suggestions on, and some I made suggestions on."

He mentions several changes, but centers on getting the average broadcaster involved. "Our research indicates that as we developed our plan and updated it, that smaller stations across the country are less inclined to be interested in paying for a federal lobby than a larger station that can more easily recognize the benefit of a federal lobby. Smaller stations want services, and that's why they pay their dues."

So the NAB now operates on two levels, providing the federal lobbying effort, but keeping the smaller stations happy by beefing up the services it provides, such as a stack of publications, free legal advice, an expanded library

"We have set about to in any way possible strengthen those state broadcaster associations," he continues. "They're a very integral part of our overall plan, and we work closely with them."

The NAB has assigned a liaison to coordinate activities with state associations, it provides speakers at no charge, often will pay an honorarium to a member of Congress to address a state broadcasting organization, and it hosts a legislative period for representatives from those state organizations to come to Washington to be briefed on the issues and fete their member of Congress.

Fritts believes Sen. Robert Packwood (R-Ore.) was referring to "the local broadcasters at home [who] haven't done a good job of working with their congressional members" when he told the NAB conventioneers a few years ago that they couldn't lobby their way out of a paper bag. Fritts appears to have gone a long way toward changing that, at the same time making the national organization more effective.

Fritts also notes that the broadcasting community, since the beginning of his nearly five years as president, now has a more unified voice. The National Radio Broadcasters Association has been merged into the NAB, and, Fritts notes, the NAB was able to bring daytime and clear-channel broadcasters together to end 50 years of fighting.

Targeting technology

With those changes in motion, Fritts is setting his sights on technology. "That was an area we found very deficient at NAB five years ago. Our science and technology department under Tom Keller has really done a fantastic job. I think we are leaders in the area of technology, where once we were, and then we lost it. Now we think we have it back, and we intend to stay on top of that."

Fritts mentions that the NAB has been heavily involved in the revitalization of AM radio, standard-setting for AM and stereo, antenna research, FM stereo, and high-definition televsion. "We have established a new corporation called NAB Technologies, Inc., and we intend to be looking into areas where we can play more of a leadership role in the area of technologies."

He would even like to see the NAB create its own technology laboratory to move into the vacuum left when RCA and CBS pulled out of broadcast research. "I would like to see NAB establish a science and technology laboratory to play a major role in the continuing development of technologies that would be positive for the broadcasters."

He envisions the lab paying for itself through the marketing of patents on inventions and developments created in the lab.

Outside of the NAB's downtown headquarters building, Fritts shows every sign of being a Washingtonian for a long time. He and his wife, Martha Dale, and three children have bought a home in suburban Arlington, Va., and he has sold the four AM and four FM stations that Fritts Broadcasting, begun by his father, owned and operated. Eddie and Martha Dale are heavily involved in community activities, and Fritts finds himself an established figure in Washington, serving on several federal citizen's and advisory panels.

Inside the FCC

Rep. John D. Dingell (D.-Mich.)



Member of House Communications Subcommittee in recent speech before American Advertising Federation in Washington.

Fairness doctrine ensures that viewers receive all sides of controversial issues

The Fairness doctrine requires broadcasters to provide balanced coverage of controversial issues. It was given definitive statement by the Federal Communications Commission in 1949, pursuant to the requirement in the Communications Act of 1934 that broadcasters act in the public interest.

The 1959 Amendments to the Communications Act gave statutory approval to this requirement—referring to the "obligation imposed upon broadcasters under this Act to afford reasonable opportunity for the discussion of conflicting views on issues of public importance."

In its 1969 Red Lion decision, the Supreme Court held that as long as there were more people who wanted to broadcast than there was spectrum available, the fairness doctrine was a constitutional means of affirming the paramount right of viewers to receive differing viewpoints on essential public issues.

In a 1985 report the current FCC revised history by concluding that the fairness doctrine had a "chilling effect" on the First Amendment rights of broadcasters. The commission was poised to eliminate the doctrine but was constrained by congressional opposition and the apparent codification of the doctrine in the 1959 Amendments.

The FCC took a different tack by seeking to undermine the doctrine in court.

In its September, 1986, TRAC decision, the D.C. Court of Appeals concluded that the doctrine was not a binding statutory obligation. The FCC has viewed this decision as license to repeal the doctrine administratively, and in several recent actions, the commission has demonstrated its intention to do just that.

The argument that the doctrine chills the First Amendment rights of broadcasters is not persuasive. Broadcasting differs fundamentally from other media such as newspapers. The limited electromagnetic spectrum creates a technical scarcity that requires government licensing.

Scarcity still exists

Some argue that scarcity no longer exists in broadcasting. They say that the number of broadcast stations has increased, that the number of newspapers has declined, and that alternative video distribution outlets have begun to grow.

All true. But none of these developments heralds the end of broadcast scarcity. One need only look at the escalating price of broadcast properties and the number of comparative renewal cases pending at the FCC to know that scarcity still exists in broadcasting. There continue to be more people who want to broadcast than there is available spectrum.

Broadcasters suggest that the fairness doctrine has actually made them avoid controversial topics. If only there were no obligation to be balanced, they say, we would be more daring.

To anyone who believes that I have great looking bridge to sell. In fact, the fairness doctrine merely gives legal recognition to the ethical obligations of journalists to be balanced. Its whole purpose is to frustrate any intent to provide exclusively one side of controversial issues.

The fairness doctrine does not quell controversial speech—but it has been used as an excuse for broadcasters to shy away from hot topics. Broadcasters may indeed be allergic to controversy—but if so, this is because they think controversy offends advertisers, not because of the fairness doctrine.

The economics of the broadcast industry suggest that repeal of the fairness doctrine could diminish competition in the electronic marketplace of ideas. Without the fairness doctrine discussion of public affairs could be reduced to a bland, uniform pablum as broadcasters react to economic pressures from commercial advertisers—whether real or perceived.

Viewers benefit from the fairness doctrine because it enables them to receive opposing sides of controversial issues. The public benefit would be even greater if the fairness doctrine were more vigorously enforced

Because of the continued assault on the fairness doctrine by the commission and its ideological soulmates, I will be working with numerous members of the House and Senate to see that this vital democratic protection is enshrined in statute during the 100th Congress. Legislation to codify the fairness doctrine has already been introduced in the Senate and will soon be introduced in the House.

The legislative machinery is already in motion. The Senate Commerce Committee has scheduled a hearing on the legislation for March 18th, and the House Telecommunications Subcommittee will hold a hearing in early April. Mark-ups will soon follow.

I am aware that your association opposes the Fairness Doctrine. On this issue, we simply disagree.

Where you see unnecessary government intrusion into your business, I see essential use of state power to protect a fundamental democratic right.

Inside the FCC (continued)

James H. Quello



FCC commissioner, in recent speech before the American Advertising Federation in Washington

Authorization of additional channels has had great impact on advertising

I think the greatest impact the FCC has had on advertising in the 13 years I have served on the commission has been our efforts to authorize additional distribution channels for advertising messages. Such additional channels include the growth of UHF-TV, cable TV with their advertiser-supported cable channels, low power television, teletext, MDS and direct broadcast satellite services, not to mention the growth of radio with additional allocation of over 1,000 stations. The increasing new distribution channels provide greater opportunities to target specific audiences at a hopefully-competitive cost-per-1,000 price.

Perhaps the second most significant action by the commission in my list of "significant actions" is the elimination of commercial time guidelines. I am convinced that, over time, advertisers and broadcasters will experiment with new and innovative advertising formats. I believe there is no limit to creativity in the advertising industry. Perhaps by eliminating some of the regulations imposed on broadcasters, and indirectly on advertisers, greater efficiencies can be introduced in the development of advertising messages for a wider variety of distribution channels. One example is new programming sponsored by real estate firms showing homes for sale. It was previously prohibited as a program length commercial.

With the deregulation efforts at the FCC come increased responsibilities for broadcasters, and, I might add, advertisers. As the marketplace orientation to public policy progresses, broadcasters and other licensees will be affected more directly by consumer expectations and demands. If there is shelving or neglecting of the increased responsibilities brought on by deregulation, then there is the likelihood that the public will play a more active role in petitioning the FCC, and in the case of unfair and deceptive advertising, the Federal Trade Commission.

It is important to realize that my colleagues and I at the FCC have maintained that we have the right to establish guidelines governing advertising. However, we chose an alternative approach of marketplace-based policy.

So while the present commission is not inclined to regulate such things as "good taste," it seems clear that future commissions will have such options should they desire to exercise them. Conceivably, the commission could make an extreme public interest finding that advertising should be limited or prohibited from interrupting programming continuity—or even that advertising should be permitted at only certain times of the day.

The FCC prefers not to regulate the content of broadcast programs or advertising. Actually, the First Amendment and section 326 of the Communication Act expressly prohibit us from program content censorship—this includes advertising content, at least to some extent.

In my opinion, the best means of assuring a marketplace approach to policy formulation is to assume the responsibilities and social consciousness such an approach affords the telecommunications industry and those industries, such as advertising, who play a key role in the financial support of licensees.

In no case do we pass advance judgment on any advertiser or advertisement. But neither do we allow the licensee to claim that "truth in advertising" is solely the advertiser's problem. To do that would be to violate a first principle of broadcast regulation: The licensee is ultimately responsible for what he allows to be broadcast.

Antiquated rules

The Federal Trade Commission has a mandate to protect the public against unfair and deceptive advertising, while the FCC must broadly protect the public interest, convenience and necessity in the granting of broadcast licenses. Over the years, regulation at both commissions have been formulated to implement various interpretations of our mandates. I can't speak for the FTC. However, at the FCC I do know that in some instances rules formulated years ago to protect the public interest have become antiquated and in some cases have actually stymied the public's interest. A review of our rules has led us to eliminate many that imposed unnecessary burdens on licensees. We also enacted rules that authorized new services to meet the public's needs. The commission's deregulation of TV illustrates the now well-established FCC attitude. The FCC not only relied on a marketplace policy approach on eliminating commercial guidelines, but also voiced First Amendment concerns regarding commercial speech. The Supreme Court has increasingly recognized the First Amendment implications in regulating commercial speech.

Remember, there are influential groups in Washington that simply believe advertising, and particularly TV-radio advertising, is socially and economically harmful. Opponents of advertising claim commercial broadcasting is not an informative, entertaining, free service to the public, but is rather an over-commercialized, profit dominated advertising business.

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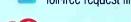
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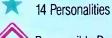












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